PICTURES &c.

AT

HENDERSYDE PARK

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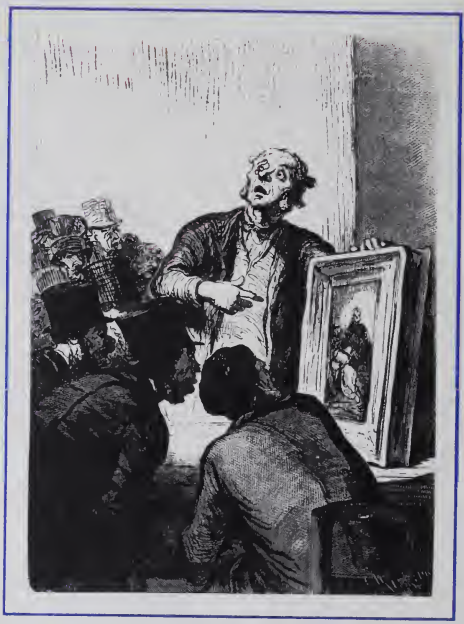
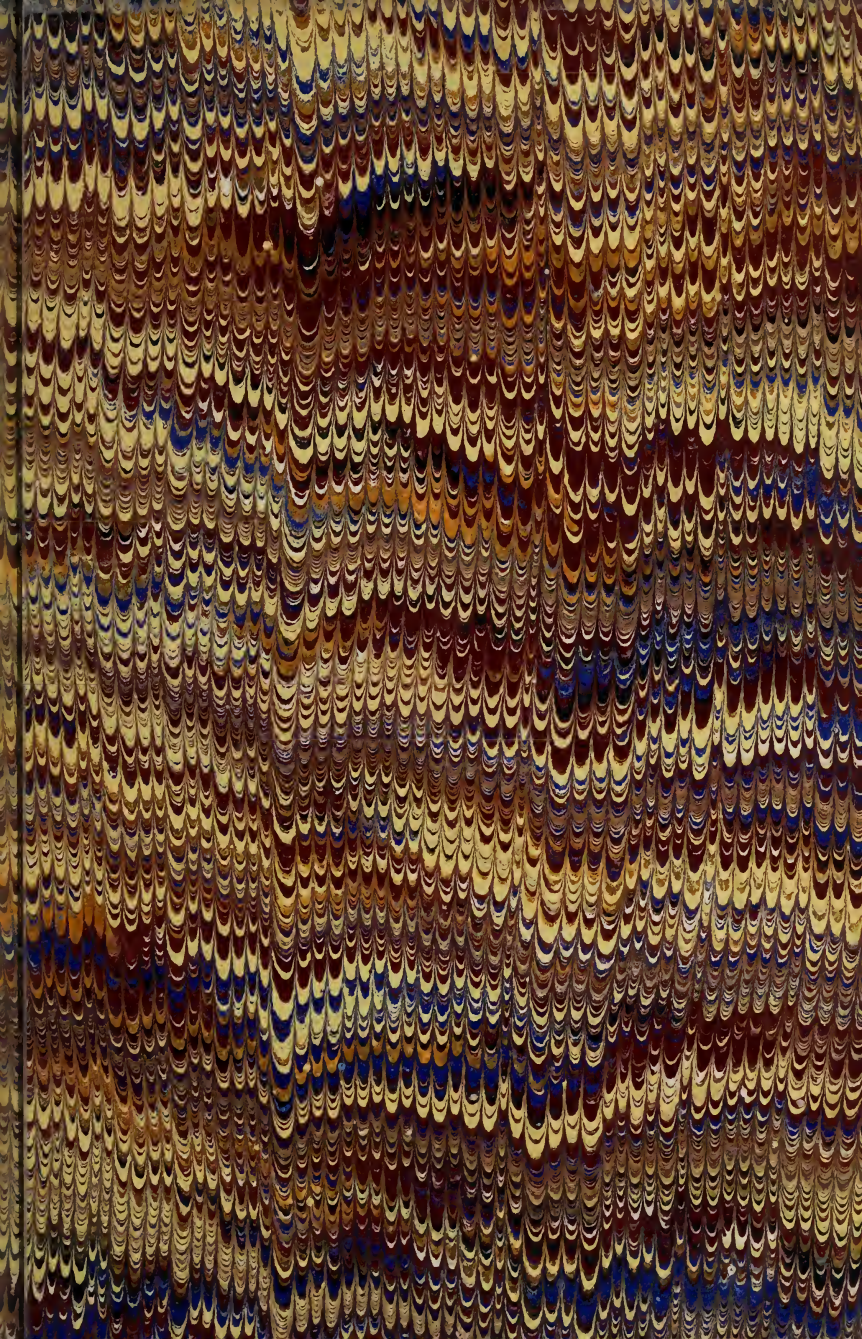


THE GETTY PROVENANCE INDEX



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CATALOGUE

OF THE

PICTURES, BUSTS, BRONZES, &c.,

AT

HENDERSYDE PARK,

WITH SOME ACCOUNT OF THE PARK, WOODS,
PLEASURE GROUNDS, &c.

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VIEW OF HENDERSYDE PARK

NEAR KELSO, ROXBURGHSHIRE, SCOTLAND

THE SEAT OF JOHN WALDIE, ESQRE

A

CATALOGUE

OF

PICTURES, STATUES, BUSTS, ANTIQUE COLUMNS, BRONZES, FRAGMENTS OF ANTIQUE BUILDINGS, TABLES OF FLORENTINE AND ROMAN MOSAIC, SCAGLIOLA AND INLAID WOOD; INDIAN, NEAPOLITAN AND OTHER CHINA,

WITH NOTICES OF THE

LARGE COLLECTION OF BOOKS IN THE VARIOUS APARTMENTS,

AT HENDERSYDE PARK,

TO WHICH IS ADDED

Some particulars of the Exterior of the House and adjoining Buildings, and of the Pleasure Grounds, Gardens, Walks, Shrubberies, and Woods, and of the Island of Sharpitlaw, with its Woods and Walks, and the Suspension Bridge leading from the Walk on the North side of the Mill Stream to the Island.

PRINTED FOR PRIVATE CIRCULATION.

MDCCCLIX.

KELSO: PRINTED BY ROBERT STEWART

THE GETTY CENTER
LIBRARY

PREFACE TO THE PRESENT EDITION.

1859.

THE lapse of 24 years since the First Edition of this Catalogue was printed, and the acquisition of several fine Pictures and Busts, especially since the year 1845, have made it necessary to make an entirely new Catalogue, as the arrangement of the former has unavoidably been changed, and a number of other articles have been added besides new Pictures, Busts, and Columns.

The noble and most striking Picture, for splendid effect of light and shade, of the Vision of Jacob by Guido, is placed in an excellent position for light, and the acquisition of this magnificent Work of Art has been quite a grand finale to the later part of this collection. The superb gem (of the School of Raffaelle) of the Virgin, Infant Jesus, and Joseph, hung close to the landing on the Staircase, and with fine light on it, was also added to this collection since 1851; and there is a finely-com-

posed View of the Colosseum, &c., by Panini, in the Entrance Hall, which makes a good companion to the large View of the Foro Romano, also by Panini, before any excavations were made there. Both these Roman Views harmonize well with the brilliant colors of the Ducal Palace at Venice, always ascribed to Guardi, and for a number of Years the property of J. Waldie's kind friend, Mrs Hassells of Fox Earth, near Newcastle, Staffordshire.

Several Photographs and Miniatures have also been added to the collection of late years, and seven fine original Views, by Mr George Griffith, in oil colors, from his own Sketches, taken on the spot during several tours in France, Germany, and Italy, as well as in North Wales. They are very well finished and accurate, but scarcely equal in rich tone of color to many of the later ones of his Aunt, Mrs Admiral Watts, in the same room. It would be unnecessary to say anything more relative to the Pictures enumerated in the former Catalogue of 1835. Besides those since obtained, already mentioned, are Guido's fine Head of Santa Catarina, Murillo's Head of St Antonio, both painted for the Costaguti Palace at Rome, the Assumption of the City of Venice,

(the original sketch for the Ceiling of the Council Chamber at Venice, and brought from thence by Sir Thomas Lawrence,) and the magnificent Three-quarters length of St Sebastian, one of the chef d'œuvres of the Italian part of Cardinal Fesch's large and beautiful collection at Rome, sold there in 1845.

Many of the best Marble Busts were obtained at Rome in 1845 and in 1857, and are done by Mr Theed and Cavaliere Benzoni. The former is now the favorite Artist of the Queen and Prince Consort, and is resident in London; and the latter is certainly the best Italian Sculptor now living at Rome; the four splendid Columns from the Villa Adriana support nobly his four Busts of the Seasons, universally allowed to be one of the best productions of the best Studio of Sculpture in Rome, and they were much admired by the Empress of Russia, and Grand Duchess Olga, the King of Bavaria, and Queen Christina of Spain, in the Spring of 1857. J. Waldie has mentioned all the above new objects of Art in the Preface to this new Catalogue for the benefit of those long familiar to the older one, printed 24 years ago, and now embodied in this of 1859. J. Waldie has thought it worth while to add to

this new Catalogue a short account of the Exterior of the House, the Grounds, Park, &c., to which great additions and improvements have been lately made, more especially in the East and North Lodges and Approaches, and the Tunnel and Bridge to go to Sharpitlaw Island, and the Walks round it, and by the river side, between the South Wall of the Coldstream Turnpike Road and the Mill Stream of the river Tweed. There is also a light and pretty Oak Foot Bridge passing over the Gate for Carts from the Old Park to the West Park, to avoid descending from the Gravel Walk on the Sunk Fence, and ascending again. It was entirely constructed by Mr W. Cockburn from Oaks blown down, south of Tanlaw Wood, in February, 1855, during a severe gale of wind at that time. It is probable from the small time given for making this Catalogue that some things necessary to be inserted may have been omitted, but it is still more likely that others have been by mistake twice enumerated.

PREFACE TO THE FIRST EDITION.

1835.

THE whole of the following Collection has been arranged with as much regard as possible to placing the best Pictures and Busts in good situations for the effect of light and shade; but it is very difficult, where it is an object to form a general symmetrical arrangement, not to be obliged, sometimes, to sacrifice the best position of individual objects, in order to assist the general effect: as far, however, as the nature of the locale has allowed, the Pictures and Busts have been placed with reference to general symmetry and individual effect. The Pictures (with the exception of those painted by Mrs Watts and Mrs Potts, and of three painted for the late George Waldie, Esq., by Mr William Wilson, and also of a few modern copies which were bought by the late George Waldie, Esq.) were principally collected by J. Waldie, in London, or in Italy; and chiefly in Rome, Florence, Bologna, Milan, and Naples. They

are almost entirely the works, or of the Schools, of the ancient Masters. Nearly twenty pictures, chiefly of the Venetian School, were bought by Mr Waldie at Venice, in the Autumn of 1827, and were unfortunately sent, (together with a most valuable collection of Bronzes, Coins, Pictures, &c., belonging to Mr Ingram of Rome,) in the Spring of 1828, in an insufficient vessel, which was lost off Cape Ushant. Among the Pictures lost by J. Waldie, were some very fine specimens of the Venetian School, especially a Last Supper by Bonifazio. It is singular that this was the only instance in which J. Waldie had ever insured any effects going from Italy to England. J. Waldie's pecuniary loss was, of course, trifling; but Mr Ingram's valuable collection, the fruits of several years' continued residence in Venice, was not insured.

It is unnecessary to notice the merits and peculiarities of the various great painters whose names are found in this Catalogue, as they are all well known; and a full account of their lives and works can be found on reference to the dictionaries of Bryant and Pilkington, in English; to the works of Lebrun and Deschamps, in French; to those of Vasari, Lanzi, and Ticozzi, in Italian; and to many others.

The enumeration of the Pictures in each room always begins with the East side, at its Northern extremity, and finishes at the Eastern extremity of the North side.

The Sculpture and Fragments of Marble which are enumerated after the Pictures, were entirely obtained in Italy, and chiefly at Rome; a few of the Bronzes also are Roman, but the greater part of them are from Paris.

Near the conclusion of the Catalogue, a short notice has been added of the number and subjects of the large collection of Books in the Library and other Rooms.

All the Mantelpieces of the Rooms on the principal Floor are by Mr Ness of Leith Walk, Edinburgh; and the six Pier Tables of the two Drawing-Rooms and Anti-Room, and all the furniture of the large Drawing-Room and Dining-Room, are by Mr Mein of Kelso, excepting the frames and legs of all the Marble Tables, which are done by Messrs Humble of Kelso.

It may here be observed, that a number of the articles enumerated (especially in the cabinets of the large Drawing-Room and Mr Waldie's Sitting-Room) may be considered as scarcely of sufficient consequence to be individually noticed; but they are mentioned

merely for the sake of enumeration, and not on account of their value or rarity, although the Mosaics and Cameos, and the Marble Fragments of Ruins, are certainly curious and valuable—the two former from their cost and beauty, and the latter from the association of the remembrance of the Antiquities of Italy and Greece.

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DESCRIPTIVE CATALOGUE.

ENTRANCE HALL.

The Pictures in this Room are all by the Old Masters of Italy, Flanders, or Holland.

EAST SIDE.

FRANCESCO PENNI, DETTO IL FATTORE.

1. The Virgin, Infant Jesus, and Joseph. This very ancient copy, from Raffaelle's celebrated picture in the Louvre, has always been ascribed to the above artist, a favorite pupil of the great master. It was restored by Mr Silvester in London, and has much of the divine expression of the original. From the fine collection of Signor Grossi at Rome. 1828.

PHILIPPE D'ARTOIS, AND JORDAENS.

2. Large Landscape, with Trees and Water, and the figures of Tobit and the Angel, by Jordaens. From the collection of Mr Yates, London. 1839.

MOUCHERON.

3. Small Landscape, with Rocks, River, and Bridge, painted with a clear and brilliant effect.

STEENWYCK.

4. Still Life—chiefly Vessels in a Brewhouse—very spirited, and clear.

FILIPPO LAURI.

5. A finely drawn picture, of much grace and expression, representing the River Alpheus pursuing the Nymph Arethusa, who is protected by Diana, who transforms her into the fountain Arethusa, now at Syracuse, in Sicily, with which, it is said, the River Alpheus, in Arcadia, communicates under the sea. This is one of the finest works of the artist, who was one of the latest painters of the best period of the arts in Italy. This picture was obtained in London, in 1843, by a singular chance. One day in London, in passing Foster's Auction Rooms, Pall Mall, J. Waldie went in to give a passing look at some pictures, of which he saw a catalogue outside. He was much struck with the beauty of the composition of this picture, and at once went to Mr Silvester, who had a fine collection, chiefly of Flemish pictures, and had bought most of the pictures for the collection of Mr Brandling, at Gosforth House, near Newcastle-upon-Tyne, and arranged them for him there. Mr S. told J. Waldie he was glad that he had called, as he had just seen a fine picture, by Filippo Lauri, which he thought would suit J. Waldie, so it was bought by Mr S. for J. Waldie at the sale. J. W. obtained the fine picture of St Cecilia, in the Small Drawing Room, nearly in the same manner.

MOLINAER.

6. Small Landscape, with a Cottage and a Mill.

PALAMEDES.

7. Four Cavaliers smoking and drinking, a spirited small cabinet picture.

SCHIDONE.

8. La Carita—rich color, and vigorously painted. The female and two elder children very striking. From the collection of Signor Bianchi, at Milan, in 1834.

SOUTH SIDE.

PANINI.

9. Magnificent View of the Colosseum, Arch of Constantine, and other Ruins of Rome. From the collection of Matthew Anderson, Esq., Jesmond, near Newcastle-upon-Tyne. 1851.

UNKNOWN.

10. A beautifully-painted and singular Landscape, with most highly finished details and brilliant color, with a natural Bridge, Rocks, and Streams, a Chapel and Altar with Priests and Monks, Blacksmith's Shop, and halt of Travellers and Horses. It is of a rich mellow tone of color, which, as well as much of its details, resembles the style of Berghem. It was obtained in London in 1841, at the sale of a celebrated collection from Rome.

ROSA DI TIVOLI.

11. Beautiful Sopra Porta Landscape of Cattle and

Figures, with the Ponte Lugano, and Sepolcro di Plauzio, painted with more finish and softness than is usual with this artist. From the collection of Signor Pastocaldo at Rome. 1845.

PANINI.

12. Large View of the Foro Romano, before any excavations were made, with Figures in the foreground. This picture is of a darker tone of color than is usual with Panini, but the drawing and composition are certainly his. From the collection of Signor Bianchi, at Milan. 1834.

REMBRANDT.

13. Head of a young man with a black cap, said to be the portrait of the painter himself, but certainly original, and painted with great force and power, and brilliant effect of light and shade. It is a small but valuable specimen of this great painter. From the collection of Sir Alexander Don. 1827.

CARLO CAGLIARI.

14. Portrait of himself when very young. It has a vigour and brilliancy of color worthy of his uncle Paolo Veronese, of whom he was the best pupil. Obtained at Venice in 1836.

BONIFAZIO.

15. Sopra Porta—much injured, but well restored by

Antonio Capucci at Rome. It was obtained at the sale of the collection of M. Draeger, a Prussian artist at Rome, in 1833, and is a fine specimen of the early manner of this great Venetian painter, and on that account was much admired by Mr Ingram and other excellent judges then at Rome.

GUARDI.

16. Very brilliant View of the old Ducal Palace at Venice. This picture was obtained at a sale in London in 1832, and having for near a century been in the family of a friend of J. Waldie's, was bought by him on that account, and from his having always admired the clearness and beauty of the painting.

PAUL BRILL.

17. A calm silver-toned Landscape, with the Temple of Bacchus, and valley of Egeria near Rome, with Boats and Figures, and a River—the scene altered from nature, but beautifully managed. It has been allowed universally to be one of the finest specimens of the master, who lived many years at Rome. Obtained in London in 1841, from the same Roman collection as No. 10.

WEST SIDE.

ANNIBALE CARACCI.

18. St Peter with the Angel in Prison—half-length Figures. This picture is painted with much force, and

a noble expression. It was bought at the sale of the celebrated collection of the Duke of Lucca, in London, in 1841.

RUBENS (*scuola di.*)

19. Herodias presenting the head of St John Baptist to Herod and his court at supper. This large and striking picture is finely composed, and of very brilliant coloring, but the drawing is faulty. There is a similar picture in all respects as to composition and color, in the collection of the Marquis of Breadalbane, at Taymouth. Both are evidently done by some of the scholars of Rubens.

KALRAATS.

20. Small Landscape, with Rocks, Water, Trees, and Figures.

VAN DER VELDE.

21. Vessels in a calm at sea—a small but fine specimen of the master, with a beautiful clearness of atmosphere, and good effect of light and shade. From the collection of Mr Silvester, London. 1824.

PALAMEDES.

22. A Cavalier paying court to a Lady, and domestics in the background. Finished very highly, and of a rich and clear color.

SEMENTE.

23. The Magdalene, with Book, and Death's Head, half

length Figure. This elegant picture, by one of the best pupils of Guido, is from the collection of Signor Neri of Bologna. 1827.

NORTH SIDE.

GAEL.

24. Travellers taking refreshment near a tent. The figures finely drawn. From the collection of Mr Yates, London. 1830.

VANVITELLI.

25. View of the Town of Tivoli, and the Bridge over the Anio.

ZAIST.

26. Small View on the Giudecca Canal at Venice, including the Dogana, San Giorgio, &c. From the collection of Signor Bianchi, at Milan. 1834.

GAEL.

27. Halt of Troops on a March near the Sea, with Ruined Castle, &c., companion picture to No. 24, and also from the collection of Mr Yates, London.

VANVITELLI.

28. View of the Ponte Rotto, and part of Rome. Companion picture to No. 25.

ZAIST.

29. Small View of the Ducal Palace, and the two Pillars on the Piazzetta at Venice. Companion picture to No. 26, and from the same collection.

MARBLES, BRONZES, &c.

On the east side of the room is a Table formed of a fine Antique Slab of Pavonazzetto Marble, in a Carved Mahogany Frame. Upon it is a handsome Clock by Cailleux of Paris, with the Bust of Julius Cæsar in Bronze, on a basement of Siena Marble. In front of it is a small Roman Bronze of the Wolf and Twins. Below the table is a finely-executed copy of the Warwick Vase, in the British Museum, by Barzanti of Florence, in Verde di Polcevera Marble.

On the south side of the room, in the centre, is a Table of a very fine Slab of Siena Marble, in a Carved Mahogany Frame. On it is a short Semi-column of Siena Marble, on which is placed the Statuary Marble Bust of J. Waldie, done at Rome in the spring of 1836, by Mr Ewings, and much admired for its striking likeness and high finish. Below this table is a fine copy in Verde di Polcevera Marble of an Antique Vase in the Vatican Museum, by Barzanti of Florence. To the left of the eastern door, leading from

this room to the gallery, is a fine Table formed of a single Slab of richly Veined Marmo Verde di Polcevera (equal to the finest Verde Antico) in a Carved Mahogany Frame. On it is placed a handsome Vase of Bardiglia di Volterra, with Serpent Handles, by Pizzala of Volterra. To the right of the western door into the Gallery is a fine Table formed of a single Slab of Madrepore Marble, from Torquay, in Devonshire, very rarely found in so large a piece, and in a Mahogany Frame. On it is a similar Vase of Bardiglia di Volterra, also by Pizzala. Below the two tables of Verde di Polcevera and Madrepore, are two fine copies in Giallo di Volterra of Canova's Lions in St Peter's at Rome, also by Pizzala.

On the west side of the room is a handsome Siena Marble Mantelpiece, by Mr Ness of Edinburgh. Above it is a small Bronze copy of the Florentine Boar, by Fratoddi of Rome, and also two Bronze Vases with Siena Marble Pedestals, by Cailleux of Paris.

On the north side of the room, one on each side of the Entrance door, are two handsome Semi-columns of red and white Derbyshire Marble, each with a circular Vase of the same Marble above it, and both are the work of Mr Hall of Derby.

In the centre of the room is a large Circular Table formed entirely of various specimens of Devonshire Marble, and with Marble Leg and Pedestal. It is by Mr Woodley of Marychurch, near Torquay. Between the centre Table and the Fire-place is a Circular Table of

Veined Carrara Marble, with a handsome Mahogany Frame and Foot, by Mr Mein of Kelso. The other Mahogany Table, Frames, and the Chairs, are by Mr Humble of Kelso. Behind the Sofa is an oblong square Mahogany Case, to hold large books laid flat, containing 16 volumes —all works relating to the Fine Arts. On each side of it is a small wing of three Shelves for small books, containing 24 miscellaneous volumes.

LOWER ANTI-ROOM.

In this room the pictures are entirely family portraits, excepting two large Landscapes by Mrs Watts, and in this room, and J. Waldie's sitting room and bedroom, are contained all the family portraits, and all the pictures painted by Mrs Watts, and all the other modern pictures in J. Waldie's possession.

EAST SIDE.

EDMONSTONE.

1. Portrait of Mrs Watts, half length. This picture was painted by Mr Edmonstone after Mrs Watts' death, from two very indifferent miniatures, with the help of J. Waldie's observations and recollections. It is a better likeness than might have been expected, as the artist never saw her. It was done in 1829 at London.

BALLANTYNE.

2. Portrait of J. Waldie, half length, in his uniform of Deputy-Lieutenant, painted with much breadth of effect, and a rich tone of color. It was done at Kelso in 1838.

LINDO.

3. Portrait of Dr William Ormston, half length, grand-uncle to J. Waldie, finely colored.

YELLOWLEES.

4. Small Portrait of J. Waldie, half length, painted in London in 1824, and with very little resemblance.

EDMONSTONE.

5. Portrait of Mrs Eaton, half length, painted at Cullercoats, in October 1828, and done with much freedom of touch, and animated effect.

SOUTH SIDE.

SHIELDS.

6. Portrait of the late George Waldie, Esq., half length, a strong resemblance, but rather hard. It was done at Kelso in 1813.

MRS WATTS.

7. Large Landscape, partly taken from a picture by Mr Thomson of Duddingston, soon after she began to improve her style, and left off that of her only teacher, Mr Nasmyth.

8. Large Distant View of Edinburgh from the north, painted from nature while she was a pupil of Nasmyth. Both these pictures are well finished, tho' the coloring

of No. 8, like all Nasmyth's pictures, is cold and blue; and neither of them are in her latest and best style of drawing and color. It happens, unfortunately, that her best works were removed from her paternal home at the time of her marriage, or were painted subsequent to that period, therefore they are now chiefly at the residence of Vice-Admiral Watts. There are, however, in all twenty-eight pictures of hers at Hendersyde Park, but the greater part of them are early productions, having been painted between the ages of fourteen and twenty-four. With the exception of some of those done while under Mr Nasmyth's tuition, they are all original sketches from nature or compositions by herself. J. Waldie was almost always her companion when the original sketches for the greater part of her views in Cornwall, Italy, and France were taken.

EDMONSTONE.

9. Portrait of the late Mrs Waldie. This picture was painted in London in 1830, from a small water color half length portrait, by Downman, the artist having only once seen Mrs Waldie. It has, however, a considerable resemblance to her when about the age of 60, and is well painted both as to drawing and color.

WEST SIDE.

EDMONSTONE.

10. Portrait of J. Waldie, half length, painted in

London in 1827, and exhibited at the Royal Academy Exhibition of 1828. It is done with much spirit and freedom of pencil.

BALLANTYNE.

11. Portrait of the late Lady Adam, half length, painted for J. Waldie in 1836 at Rome, with the view of making Mr Ballantyne known as a good portrait painter to the English, then at Rome. Lady Adam, a native of Corfu, was always much admired for her beauty and agreeable manners in the society of Rome, where she chiefly resided, and was an intimate friend of J. Waldie.

DOWNMAN.

12. Portrait of Mrs Silvertop, painted some years after the death of her first husband, Dr William Ormston, and taken when she was near 40, but still retaining much of her extraordinary beauty.

YELLOWLEES.

13. Small Portrait, half length, of William Jonathan Waldie, Esq., copied from another portrait by the same artist. The original was done in 1820 for Mrs Eaton. This copy was taken in London in 1824. No. 4 forms a companion picture to it. *This* is an excellent resemblance, but No. 4 is much the contrary.

EDMONSTONE.

14. Portrait of Mrs Griffith, now Lady Griffith, half length, painted at Cullercoats in October 1828. It is a lively, animated, and striking likeness, but has rather an unfinished, sketchy, and cold appearance.

NORTH SIDE.

J. WILSON, (Newcastle.)

15. Portrait of Tom Thumb, a Shetland Pony, who died at Hendersyde Park in 1813, after twenty-eight years of service to the family, and aged at least thirty-five years, but probably more, as he had lost the mark of mouth when first brought from Shetland for J. Waldie. He was buried in the Kitchen Garden at Hendersyde Park, where there is a Tombstone with an Inscription to his memory.

MARBLES, BRONZES, &c.

On the east side of the room is a Rosewood Book-stand, with Statuary Marble Top, containing 74 volumes of Voyages, and Travels, and Topography. Upon it is a Yellow Alabaster Vase, with sculpture of Birds, Flowers, &c., by Barzanti of Florence; and also three fragments of Marble found by J. Waldie at the ruins of Nismes and Arles.

On the west side of the room is a similar Rosewood Bookstand, containing 40 volumes, chiefly of large size, relating to the Fine Arts. Upon it is the companion Alabaster Vase, with sculpture of Birds and Flowers, by Barzanti, a fragment of Marble from the excavations of the Duca Torlonia at the Porta Pia at Rome; also two fragments of Marble from the Porta Trajano at Ostia.

On this side of the room is a Recess containing 223 volumes of Voyages, Travels, and Topography; and close to it, but on the south side of the room, is another Recess containing 167 volumes of Voyages, and Travels, and Topography. On the north side of the room are two Rosewood Bookstands below the windows, in one of which are 29 volumes, and in the other 29 volumes, both entirely on subjects relative to the Fine Arts. In front of the Mirror, between the windows, is a handsome Pier Table of Statuary Marble, and below it is placed a Vase made from a fragment of one of the columns of the Church of San Paolo, which was burned in 1824. Upon the Pier Table is a Timepiece with Venus rising from the Sea, by Cailleux of Paris. It is finely worked in bronze, with a pedestal of Siena Marble. There are also a fragment of Marble from the excavations at the Porta Pia at Rome, a fragment of Mosaic from Tivoli, and a small Cupid from the Bronze Manufactory of Vienna.

In the centre of the room is an Oblong Table made from specimens of Antique Marbles, collected by J. Waldie in 1816-17. It is fixed on a Rosewood Frame and Legs; and upon it is placed an Inkstand of Devonshire Madre-

pore Marble. There is also, near the eastern window, a small Circular Table, with Marble Leg and Pedestal, and formed of various specimens of Devonshire Marbles, by Mr Woodley of Marychurch. In front of the south Recess, filled with books, is placed a small Table of Satin Wood, by Blake of London, a celebrated artist in Wood Mosaic, which is beautifully inlaid with Flowers.

The Books in this room, as above enumerated, are entirely either Voyages, and Travels, and Topography, or works relating to the Fine Arts, and, as in all the other rooms, are classed and arranged according to their subjects.

SMALL DRAWING ROOM.

THE Pictures in this room are all by the Old Masters of the Italian, Spanish, French, Flemish, and Dutch Schools.

EAST SIDE.

MOMMERS.

1. An Italian Town, with Ruins of Ancient Buildings, and Peasants selling Vegetables. Composed with much elegance and grace. The artist (Flemish) lived chiefly in Italy.

HORREMANS.

2. Ladies and Gentlemen taking Refreshments near the open door of a building with columns. Painted with much life and animation. This painter has great celebrity in Holland, and his style in some degree resembles both Watteau and Hogarth.

VAN DER NEER.

3. Fruit Piece of Grapes, Peaches, Strawberries, &c., and a Drinking Glass—of rich coloring and fine finish. From the collection of Mr Yates, London. 1829.

MARIESCHI.

4. View of the Tower of the Campanile, and the Piazza di San Marco at Venice, with Figures in Carnival Dresses. Marieschi was the master of Canaletti.

CANALETTI.

5. View of the Gates of the Arsenal in Venice—painted with wonderful truth of color, and fine effect of perspective. From the collection of Signor Gherardi at Florence. 1828.

FILIPPO DI MATTEIS.

6. Perseus and Andromeda, a finely drawn classical composition, but of a feeble tone of color. The works of this painter of the Neapolitan School are often ascribed to Sebastian del Piombo, whose style of drawing is very similar, but his coloring far superior.

BELIVERTI.

7. Joseph and Potiphar's Wife, two fine half length figures, similar to those of the large full length picture in the Florence Gallery, by the same painter. They have much force and expression, and were much admired at Rome, where the picture was discovered in a neglected state, by J. Waldie, but it only required lining and cleaning, which was done by Signor Columbo in 1845.

CARLO MARATTA.

8. San Sebastiano, half length, and the original sketch

for the head of the noble full length figure of the Saint, in one of the Chapels of Santa Maria del Popolo at Rome. From the collection of Signor Candida at Rome. 1845.

ANNIBALE CARACCI.

9. Fine Head of our Saviour, painted with much effect and expression. From the collection of Signor Capobianchi at Rome. 1845.

GIOVANNI PIETRO SAENREDAM.

10. Small Interior of a Gothic Church with White Walls—a Parson Preaching to a Group of Peasants mostly asleep. The Walls, Pulpit, and Figures are similar to a picture in the Gallery of the Palace at Turin, rather larger than this, but the disposition of the architecture is different. Both are evidently by the same artist, who was also a celebrated engraver.

FERG.

11. Italian Landscape of Ruins, Trees, Cattle, and Figures, painted with great softness and harmony of color.

PANINI.

12. Composition of the Pantheon and other Antique Roman Buildings, finely grouped.

CANALETTI.

13. A splendid and brilliant view of the Ponte San Girolamo at Venice, painted in the clearest and most

finished style of this great artist. It forms a companion picture to No. 5, and was also obtained from the collection of Signor Gherardi at Florence. 1828.

FILIPPO DI MATTEIS.

14. The Rape of Proserpine, companion picture to No. 6, but very superior in every respect, and of most beautiful drawing and composition. De Matteis was one of the best pupils of Albano, and his works are very rare. This picture was ascribed at Rome to Sebastian del Piombo, and was much admired both there and in London.

MOMMERS.

15. Ruins of Roman Buildings, and an Italian Vegetable Market, with Peasants—a companion picture to No. 1.

HORREMANS.

16. Ladies and Gentlemen taking the air, and amusing themselves near a building with a Portico. Companion picture to No. 2.

VAN DER NEER.

17. Fruit Piece of Plums, Peaches, Grapes, Figs, &c., richly and delicately finished, and of beautiful color. The companion picture to No. 3, and certainly superior. From the collection of Mr Yates, London. 1829.

SOUTH SIDE.

CORREGGIO (*scuola di.*)

18. Small picture of the Virgin and Infant Jesus, finely colored, an exquisite old copy, from Correggio, by one of his scholars. This picture was discovered by a mere chance, by J. Waldie, at Rome in 1833, and was much admired there by Mr Woodburn, Mr Ingram, and other good judges.

WEST SIDE.

ORIZONTI.

19. Large Landscape, of a grand composition and magnificent effect, fully equal to the best productions of Gaspar Poussin, of whom this artist was the most celebrated pupil. This picture represents the Palace of Pluto, the Styx, &c., and was obtained at Rome in 1828 from the collection of Signor Scaccioni, as well as the companion picture No. 31. A very large sum was offered for the two pictures on their arrival in England by Mr Woodburn, one of the best judges of pictures in London, with a view of their forming part of the collection of the Marquis of Hertford.

DOMENICHINO.

20. St Cecilia reading a Music Book. This exquisitely painted head of this great master's favorite Saint is one of the purest and most beautiful specimens of his style in England, where there are very few real pictures by him. It was bought in Italy by an American collector, and was

the gem of his collection, which was sold in London in 1840, where it was bought by Mr Silvester for J. Waldie. It is singular that Mr S. and J. W. saw the picture on the same day at different hours, and both determined to purchase it, but the former on seeing J. W. gave up his intentions for himself, and bought it for J. W.—having previously mentioned to J. W. his having seen it, without knowing that J. W. had already done so, which last circumstance was owing to J. W. accidentally passing the sale room where the collection from America was on view. The sale being late in the season, and many of the pictures very inferior, the lovely St Cecilia was bought for a very moderate sum, but J. W. was offered £100 for it by a friend of his who has a good collection of pictures.

GUIDO RENI.

21. Head of St Caterina—full of expression and pathos, and finely painted in the last style of this great artist. It was painted by him for the Costaguti Palace at Rome, and remained there until the whole collection of the Palazzo Costaguti was sold in the Palace itself, in the spring of 1845, when it was bought at the sale for J. Waldie.

SALVATOR ROSA.

22. Small upright picture of a Group of Banditti, with Trees and Rocks—a very spirited original sketch. From the collection of Signor Arnoldi at Rome. 1828.

TIZIANO.

23. Head of a Venetian, with Beard and Moustaches,

oval shape. It was cut out of a large picture much damaged, and is from the collection of the Cavaliere Tambroni, Director of the Austrian Academy at Rome, an intimate friend of J. Waldie, who obtained two pictures of his collection after his death at Rome in 1828.

VAN DER HEYDEN.

24. Small View of a Town in Holland, with Boats, Canal, Draw-Bridge, &c., finely finished.

PAOLO VERONESE.

25. Original Sketch for the large picture of the Apotheosis of Venice, painted by Paolo Veronese for the Ceiling of the Great Council Chamber. This picture was considered at Venice to be the finished original sketch by the painter himself, and was always accounted as such by Sir Thomas Lawrence, who bought it at Venice in 1819 for a large sum, during the only visit that eminent painter ever paid to Italy. It was obtained by J. Waldie at the sale of Sir T. Lawrence's pictures in London in 1830.

GREUZE.

26. Head of a Boy, painted with much softness, and a touching expression. Bought by J. Waldie at a sale of pictures in Edinburgh in 1840.

ISAAC VAN OSTADE.

27. Interior. Peasants smoking and drinking. Bought in London in 1828.

SALVATOR ROSA.

28. Small upright picture of a Group of Banditti in a Wild Landscape. The companion picture of No. 22, and also from the collection of Signor Arnoldi at Rome. These two pictures were brought from Rome in 1828, and a great price was offered for them in London.

GUIDO RENI.

29. Head of the Archangel Michael—a sketch for the great picture of the Archangel and the Evil Spirit in the Church of the Capucins at Rome. From the collection of Signor Arnoldi at Rome. 1828.

STEENWYCK.

30. Chateau and Avenue of Trees near Utrecht—finely finished and clearly painted.

ORIZONTI.

31. Large Landscape, chiefly composition, but with some features of the Bay of Naples, and a fine group of Figures. The companion picture to No. 19, and also from the collection of Signor Scaccioni at Rome.

MURILLO.

32. Head of Saint Antonio with the Flower. In the early style of this great master. It was obtained at the sale of the Costaguti collection at Rome in 1845, and had been in the Costaguti Palace above two centuries, where no pictures now remain except the magnificent Frescoes of Domenichino and Albano, painted on the ceilings.

The Costaguti Palace has been lately refurnished and repaired, much to the advantage of its noble Frescoes, and is now inhabited by the Marchesa Costaguti.

GUERCINO (*scuola di.*)

33. St John in the Desert, half length, finely drawn, and painted with much expression. From the collection of Signor Maldura at Rome. 1834.

NORTH SIDE.

GHISOLFI.

34. Landscape, with Ruins of Antique Buildings, Water, and Figures. Finely composed, and finished with much delicacy. From the collection of Signor Giustiniani at Venice. 1836.

VANVITELLI.

35. View of the Ponte Rotto at Rome. Effect of Evening. From the collection of Signor Scaccioni at Rome. 1828.

VERNET.

36. Large Landscape, with Ruins, the Sea, Ships, and Trees, of very fine composition and effect. From the collection of Mr Yates, London. 1839.

OLD TENIERS.

37. Peasants Playing at Skittles in front of an Inn—very natural, and finely painted.

ISAAC OSTADE.

38. Interior—a Man with a Pipe, two others Playing at Cards, and a Female attendant—highly finished.

GUERCINO.

39. St Sebastian—three quarters length. This is one of the finest pictures of the early manner of Guercino, and the drawing, fine expression, light and shade, can scarcely be exceeded. It is one of the best pictures of the Italian part of the large collection of Cardinal Fesch, and was obtained with some difficulty at the sale of that celebrated collection at Rome in 1845,—the Cardinal having formerly pointed it out to J. Waldie as one of his favorite Italian pictures.

OLD TENIERS.

40. A Woman Milking a Cow in Front of a Cottage, and other Figures. The companion picture to No. 37.

TENIERS.

41. An Old Man Playing on a Guitar, and a Female listening. A brilliant and richly colored small specimen, most highly finished, of this great Master.

GHISOLFI.

42. Beautiful composition of Ruins, Water, Figures, and Distance. The companion picture to No. 34, and also from the collection of Signor Giustiniani at Venice in 1836. Both were obtained with much difficulty, and

are the finest specimens known of this painter, whose works are seldom so carefully finished.

VANVITELLI.

43. View on the Tiber, near the Isola Bartolomeo, at Rome. The companion picture to No. 34, and also from the collection of Signor Scaccioni at Rome. 1828.

MARBLES, BRONZES, &c.

In the centre of the room, on the eastern side, is a Rosewood Pier Table for books, containing 84 volumes of Voyages, and Travels, and Topography. Above it is a Superb Bronze, executed for J. Waldie, by Sbordoni, the best bronzist at Rome, in 1845, of the Emperor Marcus Aurelius, an exact copy from the Colossal Equestrian Bronze Statue on the Capitol, and also with the exact copy of its Marble Pedestal and its Bas-Reliefs and Inscriptions. The usual copies of this grand work are placed on a plain marble pedestal, instead of a fac-simile of the original pedestal, designed by Michael Angelo. There are also two small Tazzas, one from the Ruins of Ostia, and the other from the Baths of Caracalla, and two fragments of the Cornices of part of the Foro Trajano.

Nearer the door, on the east side of the room, is a longer Bookstand of Rosewood, containing 202 volumes of Voyages, and Travels, and Topography. Above it is a Tazza of Veined Marble from the Via Appia—two smaller Tazzas of Giallo Antico from the Palazzo dei Cesari and the Tempio della Concordia, and two fragments of

Statuary Marble, with remains of Sculpture from the Sepolcro dei Scipioni and the Tempio di Romolo on the Via Appia.

A similar Bookstand, on the same side of the room, stands nearer the south-eastern window, and contains 205 volumes of Voyages, and Travels, and Topography. Above it is a small Tazza, formed from marbles of the Ruins of San Paolo, on a pedestal of the Ruins of the Tempio di Romolo. There is also a smaller Tazza of Giallo Antico, from the Colosseum, and another of Brescia from the Monte Palatino; also a fragment of the Porto Trajana at Ostia, with some letters engraved on it, and another of fine Giallo Antico, from the Palazzo dei Cesari. Below the two Card Tables, on this side of the room, are two small Bookstands, that nearest the window containing 14 folio volumes, and that nearest the door containing 18 folio volumes, both relative to the Fine Arts. On the Card Table nearest the window is a small Bust of Queen Victoria, in Worcester White Porcelain, under a Glass Cover, and extremely like her. On the other Card Table is a small Alabaster Model of the Leaning Tower of Pisa, and there are also on each of the Card Tables two Tazzas, on Black Marble Bases, of Derbyshire Fluor Spar, one white, one red, one yellow, and one brown. On the south side of the room, below the Mirror, is a Statuary Marble Pier Table, with Gilt Legs and Rosewood Base, similar to that of the Anti-room. Upon it is a handsome Or Molu Time-Piece, under a Glass Case, with a figure of Plenty in Or Molu. Below the Pier Table is a large

Circular Vase of Veined Giallo Antico Marble, with a Square Pedestal. Besides the Time-Piece there are on the Table two Sopra Carte, or Letter Pressers, of Devonshire Marble, and a small Oval Vase of Verde Antico, with Base of Giallo Antico.

On the west side of the room, between the fireplace and the window, is a long Rosewood Bookstand, containing 255 volumes of Biography. Upon it is an elegant Vase of Brescia, a fragment of Greek Marble from the Anfiteatro di Capua; a fragment of one of the Scannellated Pillars of San Paolo; a triangular piece of richly Veined Red Marble from the Quartiere dei Soldati at Pompeii, and a fragment of Sculptured Statuary Marble from the Via Appia.

The Mantelpiece of this room, with the ornament of the Egg and Dart, is by Mr Ness of Edinburgh. Upon it is a Bronze of Napoleon on Horseback, with Siena Marble Base by Callieux of Paris, two Bronze Sphinxes by Derossi at Rome, two small Giallo Antico Roccole on Verde Antico Bases, and two Marble Books with Engravings of the Duomo at Florence, and the Cathedral and Leaning Tower of Pisa. There are also four fragments brought by J. Waldie from their respective sites in 1836, viz., a fragment of the Low Moulding of the Interior of the Parthenon at Athens, given to J. Waldie by Signor Pittaco, then Custode of the Parthenon, a fragment of the Tempio di Apollo at Delos, another of a magnificent broken Sarcophagus at Delphi, and another of the Teatro di

Regilla at Athens. There are also two small Or Molu Chandeliers, and two Bohemian Glass Flower Stands.

Between the fireplace and the north side of the room is a similar long Rosewood Bookstand to that on the south side of the fireplace, and containing 251 volumes of Voyages, and Travels, and Topography. Upon it is a square Vase of Brescia, companion to that on the other Bookstand. There is a beautiful fragment of Greek Statuary Marble of a Moulding from the Tempio di Giove at Ostia, a large fragment, with Sculpture of Statuary Marble, from the Foro Boario, (evidently of the period of the Decadenza,) a very fine fragment of an Ionic Cornice from the Church of San Paolo at Rome, and a fragment, with Sculpture, also from the Tempio di Giove at Ostia. The two square Brescia Vases on the above two Bookstands, and the larger one under the Pier Table, are all from the Studio di Raffaello, a celebrated artist in Marble at Rome.

On the north side of the room, below the Stand for Music, is a Box containing 240 specimens of Antique Marbles, collected at Rome, with a Manuscript Catalogue. Between the two doors, on this side of the room, are two Rosewood Pier Tables, with Gilt Egyptian Heads for supporters. They contain 180 volumes entirely on the subject of Divinity. Above these two Pier Tables is a fragment of Statuary Marble of a Scannellated Column from the Via Appia, a fine fragment of the Foro Trajano at Rome, a fragment of Statuary Marble of a Sepolcro Antico, also from the Via Appia, with rude sculpture, and

a fragment of Statuary Marble from the Via Nomentana, also with rude sculpture. There are also on the above Pier Tables two oblong cipolino fragments of the columns of San Paolo, burned in 1824. On these are placed two Obelisks, made from the white granite columns of the Tempio di Venere e Roma in the Foro Romano, of which enormous masses are still remaining there prostrate on their original site. There is also a Greek Inscription (fixed in a Base of Nero Antico, found by J. Waldie in the Island of Samos. There is besides a small Vase of Rosso Antico on a Base of Verde Antico, and a Sopra Carta of Antique Marble with a Bronze Dog on it.

On the Writing Table is a Letter Presser of Devonshire Marble. There is a handsome square Rosewood Pianoforte, highly finished, by Broadwood. Near it is a Circular Table, composed of pieces of Antique Marbles, collected by J. Waldie at Rome in 1819-20, in a Rosewood Frame and Legs, by Mr Humble of Kelso, by whom almost all the Marble Tables in frames of wood were fitted up. In front of the eastern window with a beautiful claw foot and stem, designed by Mr W. Cockburn, (of plum-tree wood, from Hendersyde Park Garden,) is a square Chess Table of Antique Marbles, brought from Rome in 1857, and all fixed in a slab of slate. The books in this room, above enumerated, are all Voyages, and Travels, and Topography, Biography, and Divinity, and all are classed and arranged according to their subjects.

LARGE DRAWING ROOM.

The pictures in this room are all by the Old Masters of the various schools of Italy, except one portrait by Velasquez, and a small picture by Richard Wilson.

EAST SIDE.

TINTORETTO.

1. La Pieta—the dead body of Christ on the knees of the Virgin. From the collection of Mr Westall, sold after his death in London in 1830. It was brought by him from Venice.

BONIFAZIO.

2. The Supper at the House of Simon, with Mary Magdalene washing the feet of Christ. This picture, of which there are several Engravings, also formed part of Mr Westall's collection, and was obtained by him at the time of the French Revolution in 1793, from a Convent in French Flanders. It has been greatly admired for its clearness, simplicity, and expression. The Still Life is admirable, and the perspective of the distance, with the figure of a Female standing, is beautifully managed.

R. WILSON.

3. Small View of the Colosseum at Rome, with Figures on Horseback. This pleasing specimen of the artist was bought at a sale in Edinburgh in 1840.

BADELOCCHIO.

4. Susanna surprised by the Elders at the Bath. This small picture has a brilliant effect of color, and the expression of the countenance of Susanna is very powerful.

FILIPPO LAURI.

5. Christ and the Woman of Samaria. This small picture has much character and truth of expression.

GUIDO CAGNACCI.

6. St John in the Desert, three quarters length. The figure and folded arms are finely drawn, and the beauty and expression of the countenance very striking. This picture is from the collection of the Cavaliere Antonini, at the Palazzo Poli, at Rome, a celebrated Architect and Engraver. It was in his possession above fifty years. The works of Guido Cagnacci are rarely met with, as he painted very few pictures.

GUIDO RENI.

7. Half length, original sketch for the picture of Fortune so often repeated by Guido, and so often copied from him. This is the only one of the numerous repetitions

of this great work, which is a half length. It is fully equal in beauty of design and finish to any of the others, and is undoubtedly original. From the collection of the Cavaliere Emili, at Rome. 1828.

PADOVANINO.

8. Half length Portrait of the Mistress of the Painter —the face truly lovely, and the hands and drapery finely finished. From the celebrated and beautiful collection of Signor Grossi at Rome, and bought in 1828.

ANDREA DEL SARTO.

9. The Virgin and Infant Jesus—finished with great simplicity, and a fine effect of color. It was brought from Florence to Rome by a gentleman, who sold it there, and it was universally considered, by the best judges, to be the genuine production of this great painter, and it is in no way inferior to the exact replica of it in the Gallery at Florence. Bought at Rome in 1828.

ANNIBALE CARACCI.

10. Head of a Man in Black, with a White Shirt Collar. From the collection of Signor Gigli at Rome. 1834.

ROMANELLI.

11. Half length of a Girl with Grapes.
12. Do. of a Boy with Macaroni.
13. Do. of a Girl with Grapes and Apples.
14. Do. of a Boy Drinking.

These four small pictures have much of the animation and gaiety of Murillo, and are evidently painted in imitation of his manner. They are also from the collection of Signor Gigli at Rome. 1834.

LUCA GIORDANO.

15. Venus and Cupid in the Cave of the Cyclops. This grand picture is one of the most elegant and best finished works of the artist, and the color of it is worthy of Titian. It formed one of Mr Westall's celebrated collection in London, and was obtained by him from Naples at a great expense. Bought in London in 1830.

BRONZINO.

16. Head of a Boy. Painted with great force and truth of expression.

CLAUDE LORRAINE.

17. Small Landscape, with a Rude Bridge and Beautiful Trees. Finished with much care and delicacy in his earlier and colder style.

PANINI.

18. Very small view of the Portico of Octavia at Rome.

GIULIO ROMANO.

19. David playing the Harp, and a Dance of Cherubs before Jerusalem. This elegant small picture is painted on copper.

ELISABETTA SIRANI (*after Guido.*)

20. La Cenci. This lovely picture was painted immediately after the original was finished, and is even more beautiful, having less hardness of outline. No other copy of this lovely head (so often copied) is known to be ancient; but this picture was many years in possession of a younger branch of the Colonna family at Rome, for which family the original picture, by Guido, now in the Barberini Palace at Rome, was painted.

SCHIDONE.

21. Il Pitochetto. This little Beggar, searching his clothes for vermin, is one of the finest specimens of the familiar style of this graceful and expressive artist. It is the original sketch of the same figure in the great picture of La Carita, by Schidone, in the Gallery of the Museo Borbonico at Naples. It was obtained from the collection of Signor Bianchi, at Milan, in 1834. The figure and drapery have much of that striking depth of light and shade for which Schidone was so remarkable.

LUCA GIORDANO.

22. Head of Flora. Painted with much grace, facility, and elegance, and the flowers beautifully done. It was much esteemed by the Cavaliere Tambroni, Director of the Austrian Academy of the Fine Arts at Rome, to whom it belonged, and it was obtained, along with another picture, by J. Waldie, after the death of the Cava-

liere, as remembrances of his friendship and kindness during an intimacy of many years at Rome. The Cavaliere Tambroni was the most intimate and confidential friend of Canova, and was universally considered as one of the best judges of Art in Rome. He was also Preceptor to the present Emperor of France, and his elder brother Napoleon, who was killed in a foolish resistance to the Papal Power in 1819.

SOUTH SIDE.

GUDIO RENI.

23. Cartoon of a Head for a large Picture.

24. Cartoon of a Head for a large Picture.

These two heads, painted on paper, were brought to Rome in 1332, from the large collection of an amateur at Naples, and are undoubted studies for a large picture, by Guido. They were obtained at Rome in 1833, from the collection of Signor Pastocaldo, and were very much admired while in his Gallery.

WEST SIDE.

ALBANO.

25. Venus and Adonis, with Amorini, in a Landscape. This picture has all the grace and elegance of the painter,

but is not so brilliant in color as is usual with him. The figure of Venus is beautifully drawn. From the collection of the late Sir Alexander Don, Bart. 1827.

PARIS BORDONE.

26. Venus and Cupid—half length—nearly the size of life. This noble work is a portrait of the Mistress of the Painter, and for high finish, color, and rich effect, is truly a chef d'œuvre of the art, and a superb specimen of the Venetian School, with all the spirit and color of Titian and Paolo Veronese. The same female is painted by Paris Bordone, in the same dress, in the Gallery of the Louvre, and is there represented as Pomona, accompanied by his own portrait as Vertumnus; but the Louvre picture is very inferior to this, both as to its execution and preservation. There is also a very much injured and indifferent representation of the same half length female, in the same dress, in the Edinburgh Institution of the Fine Arts. This most valuable picture was obtained from the collection of Signor Bianchi, at Milan, in 1834.

CARLO MARATTA (*after Guido.*)

27. The Virgin adoring the Infant Jesus, (oval.) It is called "Il Sonno del Bambino." The original picture was so much admired when finished by Guido for the Doria Palace at Rome, that it was copied (permission being with

difficulty obtained) for two great families at Bologna, by Sasso Ferrato, and Carlo Maratta. This copy was painted for the Count Bianchetti at Bologna. It remained in his palace there until all the Bianchetti collection was sent from Bologna to be sold in London in 1824, where it was obtained by J. Waldie. It is in the most perfect preservation, and has been frequently engraved.

PALMA VECCHIO.

28. The Holy Family, and an Angel presenting a flower to the Virgin. The brilliancy and depth of color of this picture is nearly equal to the best works of Titian; and it is one of the most free and perfect of the works of this magnificent colorist. It formed one of the small, but fine collection of Mr Girdwood, sold in London in 1830.

RAFFAELLINO DEL GARBO *(after Raffaelle.)*

29. The Apparation of St Peter and St Paul in the air—to protect Pope Leo the 2d and his Cardinals, ready to fall a prey to the attack of Attilla, King of the Goths, and his army. Attilla and his soldiers are struck with panic, and recoil with horror and affright, retreating from the presence of the Holy Pontiff. The drawing and coloring of the Figures are done with astonishing truth and exactness. The original Fresco in the Camere di Raffaelle in the Vatican, as well as all the other frescoes there, by Raffaelle, were copied for the Prince Barberini, not long after they were completed by Raffaelle. The copies are still in the Barberini Palace at Rome, and are

the only copies, in oil colors, taken at the time, of the great frescoes. This picture, undoubtedly by Raffaelino del Garbo, was bought of a picture-dealer in London, who was ignorant of the subject of it, or of the name of the painter, whose drawing and coloring are so perfectly Raffaelesque, and who was long a pupil of the great master.

NICOLO POUSSIN.

30. Apollo, Daphne, the River God, and Cupid. Daphne's horror at being at once transfixed to the spot, and the tree bursting from her foot, with the astonishment of Apollo, are finely depicted, and the exquisite drawing and color of the two principal figures are in the finest *early* Italian manner of this great painter, when he studied deeply the works of Correggio. This beautiful and highly finished work is from the collection of the late Sir Alexander Don, Bart., and was by far the finest picture in his possession. There can be no doubt of its originality, as Nicolo Poussin, while at Rome, painted the same subject for the Colonna Gallery there, where it is still hanging. There is, however, a slight difference between the two pictures in the details of the background, which shows clearly that both are original productions of this great master. The Colonna picture is rather larger than this, but is not in such good preservation, and the distance not nearly so well finished.

GIULIO ROMANO *(after Raffaelle.)*

31. Mercury and the Three Graces, copied from the

Fresco of Raffaelle, in the Farnesina Palace at Rome. It is done with much force and effect; and, from the peculiar style of the color, and a degree of hardness in the outline, is most probably the work of the above great pupil of a greater master. It was bought by Sir Thomas Lawrence at Rome, during the only winter he ever spent in Italy in 1819-20, and was very highly valued by him. It was obtained at the sale of his collection in London in 1830.

GUERCINO.

32. The Angel appearing to Hagar and Ishmael. A lovely picture, in the earliest style of the painter. From the collection of Signor Arnoldi at Rome

BRONZINO.

33. Head of a Man with Beard and a White Shirt Collar. From the collection of Signor Neri at Bologna.

VELASQUEZ.

34. Head of a Warrior in Armour—very spirited.

ANNIBALE CARACCI.

35. La Pieta—the dead body of Christ on the knees of the Virgin, and two Cherubs. This large and grand picture was often repeated by Caracci; and, from the magnificent effect of the drawing, and its highly pathetic expression, has always been esteemed one of his finest works. The dark style of the coloring is well adapted to the sub-

ject. It was bought at the sale of Mr Westall's collection in London in 1831. One of the finest replicas of this sublime work is at the Doria Palace at Rome.

INNOCENZO DA IMOLA.

36. The Virgin, Infant Jesus, and St John. A lovely small picture, brought from Florence to London in 1825, when it was obtained by J. Waldie from the small collection of Mr Silvester, London.

TIZIANO *(scuola di.)*

37. Head of a Man with a Lace Frill round his neck. Also from the collection of Mr Silvester, London. 1825.

TINTORETTO.

38. Head of a Man with Moustaches and White Collar—painted with a bold vigorous touch. From the collection of Signor Gigli at Rome.

SEBASTIAN CONCA.

39. The Assumption of Santa Margaretta. The lovely Saint rests her feet on the vanquished Dragon, which is supported by the Globe. Angels and Clouds surround her. It is a rich combination of brilliant color and high finish, and is one of the finest works of this Master, whose pictures are rare. He was one of the last of the painters of the best period of the Arts, and was a cotemporary with Franceschini, Ciro Ferri, &c.

This picture was obtained with some difficulty from a private individual in London in 1825. A large offer was made for it to J. Waldie from Lord Northwick, whose collection (at Cheltenham) is one of the largest and finest in England.

NORTH SIDE.

UNKNOWN (*scuola Napoletana.*)

40. Head of a Female. Bought at Naples in 1833.

MORONI.

41. Very fine Head of a Venetian, equal in color to Titian, and certainly a genuine original. It was obtained by J. Waldie from the collection of Signor Pastocaldo, at Rome, in 1834. J. Waldie was offered a large sum for it by the Hon. Mr Westenra, a distinguished English collector.

MARBLES, BRONZES, CHINA, &c.

On the east side of the room, between the door and the Recess with Books, is a Rosewood Bookstand filled with 111 volumes of Essays, Poems, and Novels, (duplicates of Books in the Large Library) and in the lower part of it are 91 volumes of Music, almost entirely Vocal. Above the Bookstand are eleven China Jars of various sizes; and on each side of it are two Parisian Bronzes, by Cailleux,

of Warriors on Horseback, with Pedestals and Bases of Siena Marble and Bronze, both placed on small Rosewood Stands. Below them are three large China Plates, four India China Jars brought from Rome, a small Bronze of Time, with Base of Siena Marble and Bronze, and a small Biga, with Base of Brescia Marble. In front of the Bookstand is placed a magnificent Rosewood grand Pianoforte, made by Erard in London, of the largest size; and below it is a small Rosewood Stand containing 17 volumes of Handel's Vocal Music. At the smaller end of the grand Pianoforte is a beautiful Circular Table composed of the finest specimens of Antique Marbles, Lapis Lazzuli, &c., designed and executed in a novel and tasteful style by Fratoddi, one of the best artists in marble of Rome. It is framed in a Rosewood Table and Legs, and was brought from Rome in 1837. In the recess near the pillars, on this side of the room, are 94 volumes relating to the Fine Arts. On the other side of the pillars, between them and the Mantelpiece, is a Rosewood Pier Table, with Statuary Marble Top, containing 43 volumes relating to the Fine Arts. Above it is a beautiful copy, by Bonanni of Rome, in Statuary Marble, of one of the Lions on the Tomb of Clement the 14th, by Canova, in St Peter's, on a Base of Verde Antico. There is also a small Pyramid of Fragments from the Villa Adriana, near Tivoli. Another small Pyramid of the Petrifaction, formed by the great Waterfall of Tivoli, and a fragment of a Scannellated Column from the Baths of Livia of Giallo Antico. Near the

eastern pilaster of the room is a small square Rosewood Stand for books, containing 75 volumes of Voyages and Travels, and Topography. Both the Mantelpieces of this room are of fine Statuary Marble with the Egg and Dart Ornament, by Mr Ness of Edinburgh, and very finely executed. Above the Mantelpiece, on the east side of the room, are two small Rosso Antico Urns, with Verde Antico Pedestals; six small Florentine Brown Alabaster imitations of the ancient Etruscan Vases, with inscriptions; two copies, by Aguatti of Rome, of the Tomb of the Scipios—one, like the original, of Peperino Stone, and the other of Giallo Antico; two smaller Alabaster Busts of Tasso and Ariosto, by Pisani of Florence, and a fine Urn of Oriental Alabaster, with Pedestal of Nero Antico. Between the fireplace and the window is a Rosewood Pier Table, with Statuary Marble Top, containing 49 volumes relating to the Fine Arts. Above it is the other Lion of Canova, from the Tomb of Clement the 14th, and similar to the above mentioned, and also by Bonanni. On this Pier Table is a small Pyramid from the Excavations at Veii in 1845, and another from those of the Porta San Lorenzo of the same year, and a fragment of a Cornice of Giallo Antico from the Baths of Caracalla. On the Rosewood Table, in front of the fireplace, is placed a very fine Alabaster copy, by Bazzanti of Pisa, of the Vase, with the Doves in the Capitol Museum, in which the water is executed with a wonderful effect of reality. Brought from Pisa in 1857.

On the south side of the room, in front of the two

Mirrors, are two Statuary Marble Pier Tables, with Rosewood Basements and Gilt Legs. Above them are placed two fine Alabaster Vases, and below them two others—all the four by Barzanti of Florence. On the Pier Table, nearest the fireplace, is an oblong fragment from the Excavations of Pompeii in 1845, a fragment of Statuary Marble from the Ruins of the Villa di Cicerone at Mola di Gaeta, and a small Mosaic, made from fragments of the conflagration of the Church of San Paolo in 1824. On the Pier Table farthest from the fireplace, besides the two Alabaster Vases, by Barzanti, already mentioned, there is a fragment of Statuary Greek Marble from Pæstum, and one nearly similar from the Tempio di Bacco, near Rome, and also another small Mosaic from Fragments of San Paolo.

On the west side of the room are three Rosewood Cabinets, with Statuary Marble Tops and Glass Doors. On the central and largest Cabinet is placed a small Alabaster Apollo and Pedestal; also a fine Bagnarola and Pedestal of Antique Marbles, from the Ruins of the Monte di Grano, on the road from Rome to Frascati; a Book of Carrara Marble with three Insects inlaid in Florentine Mosaic, a Pyramid made from Fragments found at Roma Vecchia, and another from Fragments of the Baths of Titus. On the two smaller Cabinets are an Apollo and Diana, and Pedestal, and a Cupid and Psyche, and Pedestal, both of Alabaster, and by Barzanti; and on the Cabinet nearest the window is placed, besides the Cupid and Pysche, a Pyramid of Fragments of the Palazzo dei

Cesari, and another of the Scavazione della Porta San Lorenzo in 1845, and a Book of Carrara Marble, with a Florentine Mosaic of a Bird, Within this Cabinet is a bundle of the celebrated Plant Papyrus, used by the ancients for Writing upon, brought by J. Waldie from the banks of the small Rivers Anapus and Cyane, near Syracuse, where it still grows. There are also above one hundred and forty Fragments of various Ruins, chiefly in Marble, a representation of Etna, in a Mosaic of its own Lavas, obtained by J. Waldie at Catania in 1833, and also five specimens of its Lavas separate. Among the Fragments are two Obelisks and a Bagnarola, all of fine Antique Marbles. Above the other Cabinet, farthest from the window, is a Pyramid of fragments of the Baths of Caracalla ; another of the Bagni di Sette Bassi on the road to Frascati ; and a Book of Carrara Marble with a Florentine Mosaic of a Bird. Within the largest Cabinet are a small sleeping Infant Jesus, in White Alabaster, on a Cross of Brown Alabaster ; a Box of the Lava of Vesuvius, with Head of Raffaelle ; a fine Roman Mosaic of Flowers on a ground of Nero Antico ; three Antique Lamps of Terra Cotta ; a curious small Basso Relievo of the Bassi Tempi ; a small Lachrymal Vase of Terra Cotta ; six small Bagnarola ; one Book of Rosso and Giallo Antico ; Iron Busts of Napoleon and Frederick the 2d of Prussia, from Berlin ; two small Bronze Statues of Napoleon ; Medallion of Apollo on a Sopra Carta of Verde Antico ; four Pyramids of Antique fragments of Marble ; two sleeping Cupids in Alabaster ; Group of Amorini on a small Alabaster Vase ;

a piece of the Prison Door of Tasso at Ferrara ; a Dog of Verde di Polcevera ; a Dagger of Porfido ; a Roccolo of Giallo and Rosso Antico ; two Dwarfs in Alabaster ; small Boar of Florence in Marmo Verde ; two Dogs in Alabaster ; Grecian Philosopher sitting, in Alabaster ; very small Antique Female Statue, in Bronze; Lamp from Pæstum ; Alabaster Horse ; a Wooden Box full of Terra Cotta Penates, Lachrymal Vases, &c., from Pæstum ; Alabaster Tomb of Napoleon at St Helena ; yellow Alabaster Ornament of Tre Conche ; Tripod of Rosso Antico ; small Tazza of Giallo Antico ; large Marble Antique Foot, found by J. Waldie at an excavation at the Torre Pignatara, near Rome ; Bas-Relief of the Sun, and also a Head, both in Terra Cotta, and both found at Pæstum by J. Waldie ; six boxes of various Lavas of Vesuvius ; eight large fragments of Derbyshire Spar ; one very small Tazza of Brescia, without pedestal, and upwards of one hundred and twenty fragments of Ruins, partly polished, and almost all marked with their names ; one piece of Etna Alabaster, and six specimens of Lavas of Etna not marked, on the left of the upper shelf. Within the smaller Cabinet, farthest from the window, are, on the upper shelf, several Lachrymal Vases and Lamps, and above eighty fragments of various Ruins of the Temples and Tombs, &c., of Greece, marked with their names, and chiefly from Athens, but all collected by J. Waldie, during his travels in Greece in 1836. On the second shelf are a number of small Lachrymal Vases and fragments obtained at Pompeii, by Giacomo Smith, and given to him there by the director

of the excavations, and sent by him to J. Waldie at Hendersyde Park, after he left him in 1838; some curious Coral and Marine Plants formed in that part of the Ruins of Herculaneum covered by the Sea; also a small Terra Cotta Vase, with Handle from Halicarnassus, presented to J. Waldie by Sir George Scott Douglas; also two Antique Lamps of Terra Cotta, found at the Island of Rhodes by Sir George Scott Douglas, and presented by him to J. Waldie. On the lowest shelf are a Bagnarola of Devonshire Marble, two Crosses, two Seals, two Rulers, and above sixty pieces of Marble polished into Books, Letter-Pressers, Squares for supporting the legs of Pianofortes, &c., all in various Devonshire Marbles, chiefly from the quarries of Marychurch. There are also three specimens of Marbles from the Menai Bridge quarries, and two yellow Alabaster Candlesticks. On this side of the room, and adjoining the three Cabinets above described, are placed four magnificent Semi-columns of Brescia Corallina Marble from the Villa Adriana at Tivoli, with Veined Marble Basements. They are the last four columns of the above precious African Marble remaining, from the sale of the Villa Adriana columns, &c., made by Prince Braschi in 1844. The four beautiful Busts of the Seasons, by Benzoni, now certainly the finest Italian sculptor in Rome, are placed on these columns. The busts are fully the size of life. Winter is an old man with a mantle which also covers the head, and his beard is blowing in the wind. This bust has been made by Benzoni above 100 times, either along with the others or separately.

Spring is a young girl with flowers in her hair, and a light drapery almost falling from the chest. Summer is a most lovely face, and, as well as Spring, has the hair finely tied up behind, and in front has ears of ripe corn. Autumn is a larger head and more full face than Spring and Summer, and the face more matronly. Each side of the head hangs, from the temple, a bunch of grapes, which give a grand effect to the countenance. The Busts were universally admired during the winter of 1856-7 at Rome. The Grand Duchess Olga of Russia visited the studio of Benzoni the day after her arrival at Rome, he being well known to both the Imperial families of Russia and Austria. She was much delighted by his four Seasons, and at once offered to take them, and when she found they were already sold, she gave Benzoni a commission to make four others, exactly similar, for her apartment in the Palace of St Petersburgh. The four Busts and four Columns were brought from Italy in May 1857, by J. Waldie, as a momento of his 9th winter, (most probably his last,) spent in the Eternal City. The Busts of the Four Seasons, by Benzoni, are appropriately located at Hendersyde Park, it being the only large Mansion in the parish of Ednam, at the Manse of which village a considerable part of the poem of the Seasons was written by the poet Thomson, to whose memory was erected, near the end of last century, the insignificant Obelisk on Ferney Hill, one of the farms of the Hendersyde estate. It was erected by a few gentlemen of the neighbourhood, by a subscription headed by the Earl of Buchan, elder

brother of Mr Henry Erskine, and Lord Erskine, who were in the habit of celebrating Thomson's birth-day, at Ednam, by an annual dinner.

In the Recess, between the pilaster and the fireplace, are 97 volumes entirely relating to the Fine Arts. Near the western pilaster of the room is another small square Rosewood Stand for books, containing 85 volumes of Voyages and Travels, &c., and also duplicates of Essays, Biography, and Novels. The Mantelpiece on this side of the room is similar to the other already mentioned. Upon it are two fine Urns of Verde Antico, with Pedestals of Giallo Antico, by Aquilani of Rome; six small Vases, of various forms, imitations of the ancient Etruscan, and of Brown Alabaster; a fragment of a Column of Cipolino Marble, brought by J. Waldie from the Porto Trajano at Ostia; two Bagnaroles, formed from ancient fragments of Marble, and two small Alabaster Busts of Dante and Petrarch, by Pisani of Florence. On this side of the room is a handsome Circular Table, formed of various specimens of Antique Marbles, with a centre piece of Malachite, by Raffaello of Rome. On the Rosewood Table, on this side of the room, is placed a very small Stand for books, containing 17 volumes on various subjects, by Mrs Eaton and Mrs Watts, and the first printed catalogue of the objects of Art at Hendersyde Park. There is also a handsome Ink Stand of Devonshire Red and White Marble, by Mr Woodley of Marychurch; and a beautiful Statuary Marble Hand on a Basement of Statu-

ary and Bigio Marble, of the Princess Pauline Borghese, sister of Napoleon the 1st, and taken from life by an artist long since dead. It was brought from Rome in 1857, by J. Waldie, as a remembrance of the great kindness shewn by her to him during all the winter of 1819-20 at Rome, where she resided in the Borghese Palace.

On the north side of the room, between the three windows, are two Pier Tables of Statuary Marble, with Rosewood Basements and Gilt Legs. Upon and below each of them are placed two large Alabaster Vases, by Barzanti. In the recesses of the three windows of this side of the room, are three Rosewood Cases for books, one containing 44 volumes, some of them lying flat above the others, another containing 21 volumes, and the third containing 23 volumes, all on subjects relating to the Fine Arts. In the centre of the room, but near the Pianoforte, is a beautiful Circular Table of Florentine Mosaic of Pietre Dure, by Barzanti, and representing entirely in agate and other precious stones, a View of the Temple of Hercules, at Cora. This Table is one of the finest specimens of the art of Pietra Dura Mosaic which has ever been made at Florence, altho' only of a small size. Very near the Florentine Table, and also in the centre of the room, is a larger Circular Table, (finely set in Gilt Frame and Legs, by Mr Mein of Kelso,) with nine superb and richly finished views of Rome, done in the finest Scagliola Mosaic, embedded in Nero Antico Marble. This Table is the work of Della Villa, at Leghorn, and is one of the

finest ever made at Leghorn, where Scagliola Mosaic has been carried to the greatest perfection. The Scagliola Tables of Della Villa, in the Great Exhibition of 1851, were far superior to any others of that sort in that magnificent collection of works of Art.

On the Pier Table nearest the most northern fireplace, is a beautiful piece of Oriental Alabaster, and two Giallo Antico Fragments of Cornice from the Ruins of San Paolo. On the other Pier Table is another piece of Oriental Alabaster, nearly similar to that already mentioned; a fragment of Moulding from the Palazzo dei Cesari in Pavonazzetto Marble; and another of Statuary Marble from the Excavations at the Vigna Lozano, near Rome, in 1845. In the centre of the room is a large Circular Table, admirably inlaid with various sorts of Wood, (the ground woods both of the table and foot being Amboyna and Ebony,) and representing flowers and various ornaments, one of the best works of Mr Blake, a celebrated inlayer in wood, of Mount Street, London,

In front of the southern central window, and facing north, is placed the exquisitely beautiful Statue of Venus de Medicis, copied from the original, by Tenerani, an artist most highly esteemed at Rome for his genius, talent, and amiable character, and well known to J. Waldie. He was a favorite pupil of the great Canova, and has much of his grace and expression in the delineation of female beauty.

In front of the northern central window, and facing

the beautiful Venus, is placed the finely finished original statue of Zephyrus, one of the best works of Bienaimé, a celebrated French sculptor, long resident at Rome, and who died there about the year 1840. Both these statues, though small, are admirably finished, and of most beautiful proportions. They are placed on two very handsome Veined Marble Pedestals, made expressly for them by Messrs Wallace and White of Edinburgh. These two fine statues were obtained by J. Waldie in London in June 1843, having been brought there at that time from Italy by some Italian speculators in works of Art.

The furniture of this room, including the Mirrors and Pier Tables, and also those of the Anti-Room and Small Drawing Room, was all made by Mr Mein of Kelso, excepting the Chairs, and a Sofa in the Anti-Room, and another in the Upper Anti-Room, which were part of the Drawing Room furniture of J. Waldie's parents, bought in 1784 for Forth House.

The books in this room, excepting a large collection of of Vocal Music, and a small number of Voyages and Travels, Novels and Essays, (many of them duplicates of the same works in the Large Library) are all valuable, and many of them very rare, and entirely relating to the Fine Arts.

LARGE LIBRARY.

In this room are no pictures, as the walls are entirely covered by Bookcases to the height of ten feet. On the east side of the room, above the door, and between the north wall and the pilaster of the opening by which the smaller part of the room was added to its size, the Bookcases are filled by 503 volumes of Voyages and Travels, and Topography. On the same side of the room, in the larger part of it, between the pilaster of the opening and the fireplace, half of the space extending towards the fireplace, is filled with 470 volumes of Voyages and Travels, Topography and Geography. The remaining half of the Bookcases, nearest the fireplace, is filled with 512 volumes entirely of Biography. The Mantelpiece of this room is a fine specimen of Siena Marble, by Mr Ness of Edinburgh. Above it is a large Mirror, in front of which, upon the Mantelpiece, is an elegant Timepiece of Siena Marble and Bronze, with Demosthenes sitting, by Cailleux of Paris; two small Bronze Horses, each with a Slave, and with pedestals of Siena Marble and Bronze, and two Bronze Vases with Siena Marble Pedestals, also by Cailleux. Above the Mirror is a Medallion of the Emperor Nerva,

exactly similar to the face of the Emperor's Statue in the Vatican Museum. It was found in 1845 at the excavation at the Villa Lozano near Rome, and was obtained there by J. Waldie on the day of its discovery. It was fixed on a piece of Black Marble by Fratoddi at Rome, and was framed at Kelso. Between the fireplace and the south end of the room, half of the space occupied by the Bookcases is filled with 379 volumes entirely of History. The remaining half farther from the fireplace is filled with 436 volumes entirely relative to the Drama, which subject includes also the Biography of Dramatic authors and actors. Of these volumes 7 volumes are laid flat above the books on the three lowest shelves. On this side of the room, above the Bookcases, are nine Greek and Etruscan Vases, beautifully imitated from the originals in the Museo Borbonico of Naples, by Giustiniani, a celebrated artist there.

On the south side of the room, the small division of the Bookcase nearest the east wall, contains 210 volumes, all relating to the Drama. Of these 21 volumes are laid flat above the volumes on the different shelves. The next division, of larger space, and which adjoins to the centre division of this side of the room, contains 432 volumes, also entirely relating to the Drama. The central division of the Bookcase contains 712 volumes of Novels and Romances, chiefly French, Italian, and Spanish. The adjoining division farthest west contains 596 volumes of Novels and Romances, chiefly English, and (as well as

the Foreign Novels) contains the collected works of most of the best authors of Fiction. The small division at the west end contains 181 volumes of Novels and Romances of various authors. On this side of the room, above the Bookcase, are seven Greek and Etruscan Vases, finely executed by Guistiniani of Naples.

On the west side of the room, the small division of the Bookcase between the south wall and the window, contains 176 volumes of Novels and Romances, chiefly translations. The larger division of the Bookcase, between the two most southern of the four windows, contains 426 volumes of Miscellanies, or collected works of authors who have written on various subjects. The next division of the Bookcase, between the two central windows, contains 422 volumes, also of Miscellanies and collected works. Above each of these two last divisions is placed an Egyptian Vase, imitated from the Antique, by Giustiniani of Naples. The imitation of the Egyptian style of the Antique Vases is done with black figures on a white ground, that of the Etruscan style with black figures on a red ground, and of the Grecian style with red figures on a black ground. The small division of the Bookcase, between the most northern of the two central windows, and the pilaster of the opening, contains 183 volumes also of Miscellanies and collected works. On the north side of the pilaster, between it and the most northern window, the small division of the Bookcase contains 104 volumes entirely relating to the Fine Arts, on which subject, as well as in Dramatic Literature, the Biography of the

authors and the artists is included. The small division of the Bookcase, north of the most northern window, and between it and the north wall, contains 110 volumes, also relating to the Fine Arts.

On the north side of the room, the small division of the Bookcase, between the north-west corner of the room and the western part of the Glass Bookcase, contains 138 volumes, also entirely relating to the Fine Arts. The Glass Bookcase, in three large divisions, occupies the greater part of the north side of the room. The western division of it contains 200 volumes, entirely relating to the Fine Arts, and chiefly the largest and best editions of the contents of the principal Galleries and Museums of Painting, Sculpture, &c., in Europe. Of these 10 volumes are laid flat on three of the shelves. The central division of the Glass Bookcase contains 482 volumes, entirely of Poetry, with several complete editions of the English Poets, the Parnasso Italiano, &c. Of these 6 volumes are laid flat on some of the shelves. The eastern division of the Glass Bookcase contains 150 volumes of Voyages and Travels, Topography and Geography, several of which are of large size and length, and of these 10 volumes are laid flat. Besides these, on the lowest shelf are 41 volumes, all of large size, relating to the Fine Arts, of which 9 volumes are laid flat above the others. In the small division of the Bookcase, between the eastern division of the Glass Bookcase and the north-east corner of the room, are 159 volumes of Voyages and Travels, Topography and Geography. This division completes

the circuit of the room, which was begun at the north end of the east side of the room, where the door enters, and finished at the east end of the north side of the room. Above the Bookcases, on the north side of the room, are seven Greek and Etruscan Vases, all by Giustiniani of Naples. In the centre of the room, near the north end, is a double Rosewood Bookstand, and on its north side, facing the Glass Bookcase, are 44 volumes, all relating to the Fine Arts. On the opposite side are 42 volumes also relating to the Fine Arts, and mostly of large size. Above this double Bookstand is placed a beautiful Cork Model of the Temple of Neptune at Pæstum, by a celebrated artist at Naples, now dead, and the only one in Italy who could make accurate models in Cork. This model is extremely exact, and shews all the perforations of the Pæstum Travertine stone, as well as the exact shape, proportions, and color of this magnificent ruin. Nearer the centre of the room is another double Rosewood Bookstand, of which the north side contains 47 volumes, and the south side 50 volumes, all relating to the Fine Arts. On this Bookstand is placed a superb copy, in Giallo Antico Marble, of the Column of Phocus, with the Latin inscription. It is admirably executed by Fratoddi, one of the best artists in Marble at Rome. On the Rosewood Table, near the fireplace, is a handsome Inkstand of Bronze and Siena Marble, by Cailleux of Paris, and a Ruler and Letter-Presser of Devonshire Marble. Near the south end of the room is another double Rosewood Bookstand, containing on its north side 214 volumes,

entirely of Poetry; and on its south side 102 volumes of Poetry, and also 23 volumes relating to the Fine Arts. On this Bookstand is placed a very fine Cork Model of the Temple of Juno at Girgenti, in Sicily, of the same beautiful proportions and accurate execution, and by the same artist as the Temple of Neptune above mentioned. Between the junction of this double Bookstand is a large Portfolio of valuable Prints, chiefly from Rome, and also two very large volumes of Prints, viz., Pitture della Villa Negroni, and Salt's Views of Abyssinia.

Between the junction of the centre Double Bookstand are placed the two large volumes of the Lithographs of the Munich Gallery of the old German Masters; and between the junction of the northern Double Bookstand is placed one large volume of the works of Rubens and Vandyck, including the Engravings of the Life of Mary de Medici, in the Gallery of the Louvre, &c. On these three Bookstands also are placed thirteen curious Antique Vases, dug out of the Ruins of Pompeii in 1838, and given at the time of their discovery by the Inspector, (who has always a portion of what is found,) to Giacomo Smith, servant to J. Waldie at that time, and then at Naples for the recovery of his health. These Vases were brought to England by G. Smith in 1838, and presented by him to J. Waldie. In addition to these thirteen Vases are two of Terra Cotta, the largest from Corinth, and the smallest from Corfu, and also two others found by Sir George Scott Douglas at Rhodes. All these four Vases, found by him, were given by him to J. Waldie in 1857.

Between the two Bookstands nearest the north end of the room, is a large Roman Circular Marble Table, with a central ornament of Malachite and Lapis Lazzuli, by Ceccherini of Rome, with Rosewood Frame and Legs.

The enumeration of the books, as above stated, is ample; but it is perhaps useful to mention that, in making the circuit of the room along the east, south, west, and north walls, and along the centre of the room, it will be found that the contents of this room are Voyages, Travels, and Topography, Biography, History, The Drama, Novels and Romances, Miscellanies, and the collected works of Miscellaneous Writers, Poetry, and a large and very valuable collection of works relative to the Fine Arts, containing Engravings of almost all the Great European Galleries. All these subjects are regularly classed together, and are quite separate from each other.

DINING ROOM.

The Pictures in this room are all by the Old Masters of the Italian, Spanish, and French Schools.

EAST SIDE.

SCHIDONE.

1. The Holy Family, with the Magdalene and St Anne. In this beautiful picture, painted with all the feeling and expression of the artist, St John is represented as a Man, and Christ still as an Infant. This anachronism has probably been caused by a wish to make the subject a vehicle for a set of family portraits, as there is so great a resemblance between St Anne and the Virgin, and St John and the Magdalene. This grand specimen of the painter, whose finest works were painted at Naples, and are still in the Royal Palace and Museum there, was obtained at Naples in 1834, and had been near sixty years in the possession of Signor Capana, Director of the Museo Borbonico.

CAVEDONE.

2. La Sibilla Cumana—a lovely picture, by one of the best pupils of Domenichino. This picture was obtained from the collection of Signor Tambroni, Professor of Painting in the University of Bologna, and brother to the Cavaliere Tambroni, Director of the Austrian Academy at Rome. When visiting the Professor at Bologna in 1828, J. Waldie having greatly admired the picture, the Professor very kindly let him have it, at the small price he himself had paid for it. The Professor's sister was then lately dead. She was for above twenty years Professor of Greek in the University of Bologna.

PIETRO DA CORTONA.

3. The Marriage of St Catherine. This is a smaller picture, and with several variations from the larger one, by the same artist, in the Museum of the Louvre. Both are painted in his last and graceful free manner, without any of the academic stiffness which has been remarked in his earlier works. This picture was greatly admired by some of the first judges in London, and Mr Woodburn offered J. Waldie a large sum for it. It was obtained in 1828 from the collection of Signor Maldura at Rome.

ANNIBALE CARACCI (*after Raffaelle.*)

4. Galatea, Nymphs, and Cupids. This superb copy from the great Fresco of Raffaelle, at the Farnesina Palace at Rome, not much less in size than the original, is painted

with astonishing freedom and force, and a wonderful identity with the noble expression of the original, especially in the countenances of Galatea, and the Nymph who guides the Car. This valuable picture was obtained in London, in 1827, from a family who had possessed it above a hundred years without being aware of the subject of it. There is only one other known ancient copy in oils, which is by Sasso Ferrato, and is in the Capitol Museum at Rome, but, with some others, is kept locked up, and not in the gallery with the other pictures; but it is very inferior both in drawing and color, and truth of expression to this, which is one of the most valuable as well as one of the largest of this collection. The family who so long possessed it called it an allegorical subject, and ascribed it to Annibale Caracci.

PACHECO DI ROSA.

(Ascribed to Guido in his latest manner.)

5. Joseph and Potiphar's Wife. The beautiful effect of color, the expression of both the figures, and the high finish of this exquisite picture are truly astonishing. It is one of the finest works of the artist, whose pictures are often supposed to be works of Guido in his latest style. It was obtained from the collection of Signor Galli, sold in Edinburgh, in 1827, and is much praised by Sir Thomas Lawrence in his "Life and Letters."

PIERINO DEL VAGA.

6. The Holy Family. The Virgin is presenting her

breast to the Infant Jesus, and St John is offering him a Small Bird. It is a lovely specimen of grace, color, and high finish, and was much valued by the Marchese Camuccini, from whose magnificent collection at Rome it was obtained in 1828. It is one of the few originals by this beautiful colorist, who was a favourite pupil of the great Raffaelle.

LEONELLO SPADA.

7. The Virgin and Infant Jesus with a Scroll. Painted with great force and power. From the collection of Signor Rossi at Bologna. 1827.

SOUTH SIDE.

ANNIBALE CARACCI.

8. Very fine Portrait of the Painter at the Age of Thirty. The name and age are marked on the picture, which is finished with great care, and is exactly similar to his portrait, also by himself, (but without the age marked on it,) in the Florence Gallery. It was obtained from the collection of Signor Moreschi at Bologna in 1827.

CARLO DOLCE.

9. The Virgin with a Mantle on the head, and the hands folded. This subject was very frequently repeated by the painter, and *this* picture has been always considered as his genuine production.

PROSPERO FONTANA.

10, Portrait of a Bolognese Prince, in an old carved frame. From the collection of Signor Neri at Bologna. 1828.

GUIDO RENI *(scuola di.)*

11. Ecce Homo. The Head and Crown of Thorns are finely painted. From the collection of Mr Silvester, London. 1827.

SIMONE DI PESARO.

12. This beautiful picture, in the highest preservation, is from the collection of Signor Giustiniani at Venice. The same subject and size, with the difference of Ariadne resting on a Shell instead of a Drapery, was painted by Simone di Pesaro for the Manfrini Palace at Venice, where it still remains. Both pictures are of an unusually square size, and both have the same pattern of frame, and both are undoubted originals. There are no other replicas or copies of this celebrated Bacchus and Ariadne of the Manfrini family at Venice, either there, or in any other of the great Italian collections.

POLIDORO DI VENEZIA.

13. Holy Family, from the collection of Cardinal Doria, sold at Rome in 1845. This picture was much admired at that time by the best judges at Rome, on account of the freshness and vigor of its color and freedom of pencil.

The collection of Cardinal Doria was small, but was considered very valuable.

CARAVAGGIO.

14. The Fortune Tellers. A Young Man presenting his hand to a Zingara, or Fortune Teller. An old Woman and another man are looking on with much interest. Painted with a powerful effect of light and shade.

SCHIAVONE.

15. Holy Family, with Angels and the Shepherds adoring Jesus. The tone of color is very brilliant. It formed one of the large collection of Venetian pictures of the late Mr Westall, and was bought at the sale of them in London in 1830.

WEST SIDE.

ZUCCARELLI.

16. Landscape, with Cattle and Figures. Very characteristic of his style, and painted with much spirit.

BOLOGNESE.

17. Very pleasing Italian Landscape, with Orpheus Charon and the Palace of Pluto. Painted with a rich and harmonious tone of color and effect. From the collection of Mr Yates, London. 1827.

GUIDO RENI.

18. Magnificent large picture, the size of Life, of the

Vision of Jacob. This picture, after a vain endeavour to obtain it during his visit to Rome in 1844-5, was sent to J. Waldie from Rome in the spring of 1851, long after he had given up all hope of possessing it. It belonged for the last thirty years to the fine collection of the Cavaliere Emili at Rome, who had bought it from the Bolognetti Palace at Bologna when the pictures of that family were sold. It was painted by Guido for that family, and is one of his most vigorous and noble early works when he frequently adopted the strong lights and shades of Guercino, and in this picture the effect of the light and shade is peculiarly powerful and striking. The Sea, with the Peninsula of Monte Circello in the distance, is exactly the same as in the famous Fresco by Guido of "the Aurora" in the Rospigliosi Palace, or rather the Pavilion near it, at Rome.

CIMOLARA.

19. The Church of Il Redentore, and the Grand Canal at Venice, an airy and pleasing picture by this rare artist. From the collection of Mr Silvester, London. 1827.

NICOLO POUSSIN.

20. Time and the Hours Dancing, and the Car of Aurora in the Sky. Vigorous and spirited, and admirably drawn. It was bought at the sale of Mr Carr's collection at Cocken, near Durham, by whom it was brought from Italy about the year 1750, not much more

than a century after it was originally painted. Nicolo Poussin is known to have painted this subject three or four times at least. An exact replica of this picture, of the same size, was sold at Cardinal Fesch's sale at Rome, in 1845, for 6000 Crowns, (about £1500,) and now forms a part of the Marquis of Hertford's valuable collection.

NORTH SIDE.

SCHIAVONE.

21. Christ and Three of the Apostles with the Loaves and Fishes—a rich effect of color. From the collection of Mr Yates, London. 1827.

ELISABETTA SIRANI.

22. La Carita—a pleasing picture, imitating the second manner of her Master, Guido Reni. The fanciful disposition of the Female and Children is graceful, but the coloring is rather feeble. From the collection of Signor Rossi at Bologna, and in a very old carved frame. 1827.

NICOLO POUSSIN.

23. Thesus, directed by his Mother, is searching for the arms of his Father. The composition is peculiarly chaste and elegant. It was for a very long series of years in the collection of the Director of the Museo Borbonica at Naples; and it is an exact duplicate of the only picture by Nicolo Poussin contained in the Gallery at Florence, a picture which, though greatly admired at Florence, is

in a very inferior condition to this, which was one of the most valuable pictures in the large collection of M. Martin Zir, at Naples, and was brought from thence in 1834.

CALABRESE.

24. Lot and his Daughters. The three Heads are painted with great force, and a fine harmonious color, and are worthy of Guercino, whose earlier manner the style of this painter much resembles. From the collection of Signor Maldura at Rome. 1828.

SCARSELLINO DI FERRARA.

The Annunciation.

25. This beautiful original design for the larger picture of the same composition in the Museum of the Capitol at Rome, was obtained from the collection of Signor Scaccioni at Rome in 1834. Its originality is undoubted, and the figure of the Virgin is even more beautiful than that in the larger picture. The small details of still life are in some respects different in the two pictures, which, if it were necessary, is a proof of the originality of both. This has always been esteemed at Ferrara as one of Scarsellino's finest works. It was only brought from Ferrara to Rome a short time before it was obtained by J. Waldie. Scarsellino is celebrated in Italy as a painter of fine feeling, and expression, and rich color, but his works are little known, and rarely met with in England. This picture was highly admired at Rome by Mr Ingram, Mr Woodburn, Signor Columbo, and other judges.

VELASQUEZ.

Christ before Pilate.

26. This grand work may be almost with certainty ascribed to this great painter. It is undoubtedly Spanish, and was brought to London in 1824, with a number of other pictures of the Spanish School. Tho' covered with dirt it was found to be in excellent preservation, and was most carefully and admirably cleaned by Mr Silvester. The figure of Christ, the young Page with his Spanish Dress, and two of the Guards, are most strikingly natural and effective; and the drawing, and color, and expression of this finely-composed picture can hardly be exceeded. It was obtained in London by mere chance in 1824. By the same chance were discovered at the same time and place, four large views of Floors Castle and the neighbourhood, painted by W. Wilson of Kelso for Duke William of Roxburghe, and after the death of the Duchess Mary, his widow, they had been sent to a sale-room for sale. J. Waldie, having informed Sir Charles Dalbiac of the circumstance, he purchased them, and they are now at Floors Castle.

PAOLO VERONESE.

27. The Holy Family. There is something peculiarly simple and graceful in the manner of the Virgin and the lively attitude of the child; and the coloring is worthy of this great Master, to whom, without any other authority, it has been ascribed by many of the best judges at

Rome. It was obtained from the collection of Signor Maldura at Rome in 1834.

FRA BARTOLOMEO DELLA PORTA.

28. The Virgin and Infant Jesus. This lovely picture, with its delicacy of expression, softness, and clearness of color, is well known as one of the latest works of this great Master. It was brought from Italy to London in 1841, with the collection of the Duke of Lucca, which was then sold in London. It was obtained by J. Waldie soon after the sale with much difficulty, and is certainly original. Lucca is the city of Italy which, before it was deprived of its Ducal collection, was the most rich in the works of Bartolomeo della Porta, which Raffaelle studied with so much care and attention.

PIETRO DA CORTONA.

The Massacre of the Innocents.

29. This picture is in the early style of the Master, and is rather stiff and academic, but is well composed, and the horrid details of the subject are painted with great force and effect. Excepting the Chef D'Œuvre of Guido at Bologna, and a fine picture by Nicolo Poussin, formerly belonging to Lucien Buonaparte at Rome, this picture is the best known on this dreadful subject. It formed part of a small but fine collection sold at Rome in 1837, and was then obtained by J. Waldie.

MARBLES, BRONZES, &c.

The Mantelpiece of this room is a fine specimen of the Giallo e Nero Italian Marble. It is by Mr Ness of Edinburgh. Above it is a good small copy of the celebrated Florentine Wild Boar, in Bronze, on a pedestal of Marmo Verde di Polcevera, and also two finely-executed Vases in the same beautiful Marble, copied from the Antique Vases in the Vatican Museum—all by Barzanti of Florence. On the sideboard at the east end of the room, and on the two smaller sideboards between the windows, are placed three beautiful Or Molu Vases, with bouquets of artificial flowers and glass covers, by Dunouy of Paris, a celebrated artist there in Or Molu. They are used as ornaments for the Dining Table for a large party, and have a handsome effect, the largest Vase being placed on a fine Or Molu Plateau, and two very high Or Molu Candelabra, each with seven branches, being placed between the three Vases. Below the Sideboard at the east end of the room is a fine large Vase of Veined Alabastro di Volterra, with serpent handles, by Pizzala di Volterra; and also two smaller Vases of Brown Alabaster, with Bardiglia Marble Basements, by Barzanti at Florence. Below each of the small Sideboards between the windows is a handsome Vase of Veined Alabaster, by Barzanti at Florence; and by him also, on the large Sideboard, are two large brown alabaster Goblet Vases, and, below them, two smaller ones with Bardiglia Marble Basements. The whole of the furniture of this room is by Mr Mein of Kelso.

LOWER GALLERY.

The pictures in the Lower Gallery are all by the Old Masters of the various schools.

SOUTH SIDE.

VON BLOEMART.

1. Two Children, on a Bed, blowing Soap Bubbles. Painted with great spirit, and a fine effect of light and shade. From the collection of Mr Yates, London, and bought in 1827.

RONTBOUTS.

2. A Dutch Village and Church, with a number of figures and horses, one lying as if dead. A picture of much detail and high finish.

CIRO FERRI.

3. A groupe of Amorini diverting themselves with a Wreath of Flowers, Arrows, Chains, and Dagger, emblems of Love. It is done with much elegance and freedom, and the fine expression of the figures is worthy of Guido, whose manner is finely imitated by the artist, one of the last of the *great* period of the art.

VAN GOYEN.

4. Landscape with Old Buildings, a Crane, Water, and Boats. A beautiful picture, with a clearness of atmosphere almost equal to Cuyp.

OLD FRANKS.

5. A Feast of Ladies and Gentlemen at Table. Painted with much detail and brilliancy of coloring.

WEST SIDE.

DOMENICHINO.

6. Armida, about to stab Rinaldo sleeping, is disarmed by Cupid, while Rinaldo is awakening. This picture was sold out of the Colonna Palace at Rome, and was always considered an original work of this great painter. From the collection of Mr Yates, London. 1827.

ROSA DI TIVOLI.

7. Horses, Sheep, and Figures in a wild landscape of Hills and Wood. Finely grouped.

NORTH SIDE.

DOMENICHINO *(scuola di.)*

8. Diana and her Nymphs at the Bath—a very ele-

gant composition, and the figure of the Goddess beautifully drawn, and of a graceful softness of color and effect. From the collection of Sir Alexander Don, Bart. 1827.

SEBASTIAN BOURDON.

The Finding of Moses.

9. This large and well-known original work of this fine painter has been frequently engraved, and has all the clearness and classical drawing and composition of Poussin. Bought at the sale of Mr Hibbert's fine collection in London, 1830.

GESSI.

10. Very fine large picture of the Virgin, Infant Jesus, and St John, much in the style and manner of Guido, of whom Gessi was one of the best pupils. It was discovered by Mr Woodburn at Rome, in 1845, covered with dirt, and in a wretched state—but, except cleaning, and lining, and varnishing, nothing has been done to it. The attitudes and expression of the three figures are beautiful.

SCULPTURE, MARBLES, &c.

On the south side of the Gallery, between the east Archway and the Blank Door, are two Roccole, or Semi-columns, of very fine striped Antique Cipolino Marble, from the same remains as were used for the Columns of the Museo Chiaramonte in the Vatican, which was

finished in 1826, and with bases of Statuary Marble. These Semi-columns are by Ceccherini, a celebrated Marble Worker in Rome. On the Column nearest the Archway is placed the bust of Melpomene, the size of life; and on the other Column is the bust of Thalia—both copied by Baglioschi, the principal pupil and assistant of Canova for above twenty years, and who was considered the best copyist of sculpture in Rome. The originals are two of the magnificent groupe in the Sala delle Muse in the Vatican Museum of Apollo and the Nine Muses. Between the above two Columns and Busts is a fine Semi-column of Giallo di Siena Marble, with Statuary Marble Base, by Messrs Wallace and White, Edinburgh. On it is placed the beautiful original Bust of Psyche, by Mr Theed, which was so much admired at Rome in 1844-5, when finished there. Mr Theed is now, after a few years, residence at Rome, settled in London, where he is undoubtedly the finest resident sculptor, and is now much employed at Buckingham Palace by the Queen and Prince Albert. Between the Blank Door, and the Door into the Dining Room, are three Semi-columns, of which the central one is of very fine Brescia Rossa of Dalmatia, and on each side of it is a beautiful Semi-column, each, perhaps, the finest of any Column now existing. Both are of a celebrated Antique African Marble, now unknown, called Brescia Corallina, and with several other large fragments of the same (all pieces of Fluted Columns) were found at an Excavation made by Prince Braschi (to whom the Villa now belongs)

at the Villa Adriana. These two Semi-columns are, therefore, the actual remains of some of the Columns of Adrian's Villa, near Tivoli. They were polished and fitted with Statuary Marble Bases for J. Waldie by Ferrari at Rome, in 1833. On the Semi-column nearest the Blank Door is placed a highly-finished and beautiful Bust, the size of life, executed by Mr Theed for J. Waldie at Rome, in 1844-5, of the Emperor Marcus Aurelius, when young. It is one of the finest copies ever made of the original Bust in the Vatican Museum. On the Column of Brescia Rossa is placed a grand Bust, nearly colossal, of the Emperor Lucius Verus, which was also executed for J. Waldie at Rome, during the winter of 1844-5, by Mr Theed. It is exactly copied from the finest existing antique Bust of that Emperor in the Borghese Gallery, and is the only good copy of that remarkably noble and beautiful head. On the other Semi-column of Brescia Corallina, nearest the Dining-Room Door, is a fine Bust, nearly the size of life, of the Emperor Commodus. The contour and expression are very beautiful—but the artist is not known. It was obtained, after some difficulty, from a private individual in London in 1838. Between the Dining-Room Door and the west end of the Gallery are two very fine Semi-columns of Cipolino Antico from the same remains as those at the east end of this side of the Gallery. They have Statuary Marble Basements, and are also from the Studio of Ferrari at Rome. On the Column nearest to the Dining-Room is a fine Bust, copied by Benzoni of

Rome from Canova's Hebe. On the other Column at the end of this side of the Gallery is placed a beautiful Bust, copied from Canova's Venus in the Pitti Palace at Florence, by Bienaimé, Jun., son of the Sculptor at Rome, by whom is the original small Statue of Zephyrus in the large Drawing-Room. On the north side of the Gallery are two very handsome Devonshire Grey Marble Tables, made for J. Waldie, by Mr Woodley of Marychurch, near Torquay. One is much larger than the other, but they are otherwise similar, being each formed of one thick slab of Marble, and with Leg and Base of the same marble. On the larger Table is placed, on a fragment of a Column of Devonshire Marble, a superb copy of the celebrated Bust of Venus in the Vatican Museum, always believed to be the work of Phidias. This finely-executed copy was done by Mr Theed from the original before he left Rome, and was in the grand Exhibition in London in 1851, soon after the close of which it was bought by J. Waldie from Mr Theed. On the smaller Table of Devonshire Marble, and also placed on a fragment of a Column of Devonshire Marble, is an original Bust of Cupid, executed by Mr Theed for J. Waldie in London, during the winter of 1851-2. It is beautifully finished, of the finest marble, and was made to be a pair to the Bust of Venus. Between the door into the Anti-Room and the West Glass Door into the Entrance Hall, are two fine Antique Semi-columns of Porto Santo Marble from Ostia, by Leonardi of Rome. On one of them is placed a very finely-worked

Bust of the Emperor Augustus when young (this Bust is always considered as also resembling the Emperor Napoleon), in Carrara Marble, copied from the original in the Museum of the Vatican, by Mr Ewings of Rome. On the other Semi-column of Porto Santo is placed a fine Bust of Antinous as Bacchus, the size of life, by Baglioschi. It is copied from the original in the Vatican Museum, and finished with much delicacy and expression. Between the two Semi-columns of Porto Santo is a very beautiful Column of Antique Statuary Marble, from the collection of Signor Scaccioni at Rome, on which is placed a highly-finished original Bust of Flora, of most elaborate work and great beauty. It is, as well as the copy from Canova's Hebe above mentioned, an early work of Benzoni, then a very young Sculptor from Bergamo, who has since become the finest Italian Sculptor at Rome, and whose groupe of Cupid and Psyche in the Great Exhibition of London in 1851 was by far the best *groupe* of that most magnificent congregation of genius and talent in Sculpture. This Bust of Flora was in the annual exposition of Works of Art at Rome in 1837, a short time only previous to which Benzoni first came to Rome very young, and almost unknown. The Bust was then obtained from the artist, and is one of the earliest original works he finished at Rome. On each side of the smaller Devonshire Marble Table is a beautiful Semi-column of Fiori di Persico Antico Marble, each with Statuary Marble Basement.

These two Semi-columns are also by Leonardi of Rome, and, as well as the two of Porto Santo, were made expressly for J. Waldie. Leonardi is considered the best Scalpellino (worker in marble on a large scale) in Rome. On the Semi-column of Fiori di Persico, nearest the East Glass Door leading to the Entrance Hall, is placed the highly-finished original Bust of Helen, the size of life, done by Mr Theed at Rome in 1844, and on the other Semi-column of Fiori di Persico is placed the grand original Bust of Paris, done by Mr Theed in London in 1850 for J. Waldie, as a companion to Helen.

On the larger Devonshire Marble Table are placed 2 Tazzas of Statuary Marble, each side of the Bust of the Venus of the Vatican, and on the smaller similar Table, on each side of the Bust of Cupid, are 2 other Tazzas —all four made by Sassi, a Scalpellino of Rome, in 1856, for J. Waldie.

SMALL LIBRARY,

OR

MR WALDIE'S SITTING ROOM.

The Pictures in this Room, with the exception of two by Mrs Potts and six by Mr George Griffith, are entirely the works of the late Mrs Watts. They are placed here as being, on her account, deeply interesting to J. Waldie, and also, not to be under the disadvantage of being compared with those of the Old Masters, as the mixture of ancient and modern pictures in the same apartment is invariably disadvantageous to the effect of both.

EAST SIDE.

1. Medallion of J. Waldie, a Head, the size of life, modelled by Mr William Cockburn.

MRS POTTS.

2. View of a Bridge on the River Wear, near the village of Shincliffe.

MRS WATTS.

3. Gate, Cottage, Figures, and Trees, called "The Turnpike Gate," an early picture, and original view.

MRS POTTS.

4. Woody Banks of the River Wear, near Shincliffe. This picture, and No. 2, were both done from her original sketches, and were painted for J. Waldie by Mrs Potts, before her marriage.

5. Medallion of the late George Waldie, Esq., a Head, the size of life, modelled by Mr William Cockburn.

SOUTH SIDE.

MRS WATTS.

6. View of a Valley near Ilfracombe, Devonshire, with the Sea in the distance.

7. Small view of Kelso Abbey in the distance, taken from Springhall Farm, near the Mill, a very early effort, painted before receiving any lessons.

WEST SIDE.

MRS WATTS.

8. Mount's Bay, the Town of Penzance, and St Michael's Mount. Effect of evening, and of a fine harmonious tone and colour.

9. Woody Landscape, and Figures painted in imitation of the style of Gaspar Poussin—an original composition, but the idea taken from an old picture. The Figures are by Sir Robert Ker Porter.

10. View of the River Liffey, near Lucan, painted when a pupil of Naesmyth.

11. Small View of the Bay of Cannes, and remains of the Roman Aqueduct of Frejus. This beautiful picture was sent to J. Waldie, after the death of Mrs Watts, by Admiral Watts, in consequence of her having bequeathed to him one of her later and finer works. J. Waldie was with his beloved sister when she took the original sketch in October 1816, but the picture was not painted till 1824. The scene is interesting as the landing-place of Napoleon on his return from Elba. It is painted with the rich and brilliant style of color, and harmony of effect, which characterised her later works.

12. Small View of Ruins, Figures, and Cattle, copied from an Italian picture. The Figures and Cattle are by Sir Robert Ker Porter, who painted the figures in three or four of Mrs Watts' pictures.

13. Small View of the Ascent to the Convent of Camaldoli, near Naples, taken during an excursion to the Convent with J. Waldie in 1817.

14. Large Woody Landscape, and Bridge over the River Serchio, near the Baths of Lucca. The original sketch was taken while travelling with J. Waldie in 1317. It is painted with a bold effect of color, and is one of the first large pictures painted in her later style.

15. Cottage, Trees, Water, and distant Hills—a harmonious and beautiful effect of evening, and an original composition.

16. Castle in Ruins, and Waterfall. Painted when a pupil of Naesmyth.

17. Small View of part of the Lake of Killarney, and partly copied from a print—a very early production.

18. Small View of Cottages and Hills near Penmanmawr, North Wales—the original sketch taken on a journey with J. Waldie in 1813.

19. Small View of the Castle of Baia, and the Ruins of the Temple of Venus. From a sketch taken there in 1817, when at Naples with J. Waldie. It was painted, soon after her marriage in 1820, expressly for J. Waldie, and in remembrance of a day spent amidst the magnificent scenery of that coast. It is finished with a beautiful softness and harmony of color.

20. St Michael's Mount, the Town of Marazion, and Hills, near Penzance—very spirited and accurate. The original sketches of Mrs Watts' numerous views of the scenery of the Cornish Coast, of which this is one, were all taken by her when only sixteen years of age in 1807-8.

21. Lighthouse, Hills, Figures, Rocks, and the Sea, effect of Moonlight—an original composition. The Figures by Sir Robert Ker Porter.

22. Winter Scene of a Cottage covered with snow, and Figures skating—a composition.

NORTH SIDE.

23. Bridge over Douglas Water in Ayrshire. Painted while a pupil of Mr Naesmyth, and copied from one of his pictures.

MR GEORGE GRIFFITH.

24. View of the Mountain of Moel Shabod, from Pendenas, near Bethgelert—painted with great clearness and effect, from a sketch taken on the spot in 1854.

25. View of Harlech Castle and the Peak of Snowdon, from an original sketch—a very correct view of the scene, and of a pleasing effect.

MRS WATTS.

26. Original View near Newbiggin, on the coast of Northumberland, with the effect of a Stormy Sky, and Cottage, Vessels, Figures, and Sea.

27. The Lake of Albano, with the Ruins of the Baths of Diana, Roman Peasants, &c. This picture, of a rich and brilliant tone of color, is one of the latest done by Mrs Watts before her marriage. It was painted for J. Waldie in remembrance of her Italian Tour with him in 1816-17. He was with her when the original sketch was taken. It shews the commencement of a finer style of color, and is a picture of a rich and beautiful effect.

MR GEORGE GRIFFITH.

28. View of the Bay of Salerno, with Hills and two

Italian Pines. Painted in 1856 for J. Waldie, from a sketch taken on the spot in 1854.

MRS WATTS.

29. View of the Junction of the Severn and the Wye, from an original sketch taken in 1808—a fine effect of early morning.

MR GEORGE GRIFFITH.

30. View of the Lake of Lugano, the Town, and Mountains, &c., from a sketch taken in 1853.

31. View of the Pic du Midi de Pau, from La Chêne de l'Ours, from a sketch taken on the spot in 1851. Painted with a clear and brilliant effect.

MRS WATTS.

32. Kelso Abbey and Bridge from the Wood under Pinnacle Hill—a very early picture of much effect, sketched from nature, and partly taken from a similar view by William Wilson of Kelso.

MR GEORGE GRIFFITH.

33. View of the Dome of St Peter's at the distance of 4 miles. Taken from the gardens of the Villa Doria, near Rome, in 1854. Painted for J. Waldie in 1858.

Besides the above Pictures and Medallions are Eight Miniatures, hung to the frames of Nos. 12, 14, and 17. They are as follows :—

1. Miniature of Mrs George Griffith. Painted at Dublin, in 1853.

2. Miniature of Mrs Bramston Smith, painted for J. Waldie, at Dublin, in 1852, by the same painter as Mrs Griffith, and well finished, and a striking likeness.

3. Miniature of Mrs Eaton when 18 years of age, by Mr Thomson of Edinburgh.

4. Miniature of J. Waldie, aged about 30, painted by Mr Davidson. Done at Kelso.

5. Miniature of Lady Griffith, when Miss Waldie, at the age of 17, painted by Mr Murphy, at Newcastle.

6. Profile Miniature of the late George Waldie, Esq., by Mr Hrevé. Done at Kelso.

7. Miniature of Mrs Watts, with Fido, a favourite Spaniel, by M. Dupuis, French prisoner at Kelso. Done at Kelso. She was about 20 when it was painted. The color is now much faded, but it was very like her.

8. Miniature of Mr George Griffith. Painted by the same painter as Nos. 1 and 2, at Dublin, in 1853.

MARBLES, BOOKS, &c.

On the east side of the room is a large Glass Bookcase the whole length of the room. It is divided into four portions nearly equal in size. The first division nearest the door contains 441 volumes entirely relative to the Drama, and chiefly French; the second division contains 499 volumes entirely French, Italian, and Spanish, and all relative to Dramatic Literature; the third division

contains 425 volumes entirely of Biography, principally English; and the last division, nearest the window, contains 476 volumes entirely Novels and Romances, and chiefly English. Above the Bookcase are three very fine Etruscan Vases, imitated from the Antique, by Giustiniani of Naples. On the ledge in front of the Bookcase is a small Drinking Cup of Sycamore Wood, turned by Mathew Usher, then gamekeeper at Hendersyde Park, and in it is a specimen of Petrified Wood from Hendersyde Quarry.

On the south side of the room is a Rosewood Bookstand or Pier Table, which contains 132 volumes of Miscellanies, Essays, &c. Upon it is a Giallo Antico copy of the Column of Phocas, in the Roman Forum, with a small Bronze Statue, but without the Inscription. It was done by Aquilani of Rome. There are besides two oblong square pieces of beautiful Red Devonshire Marble —a small Urn of Oriental Alabaster—a similar one of Rosso Antico—a large Letter Presser of Green Serpentine Antique Marble—and one similar in size of Giallo di Siena Marble.

On the west side of the room is a very small Bookstand for small books, containing 84 volumes of novels, and above it are three pieces of polished Marble from the quarry at Hendersyde—a large specimen of the quarry at Marychurch, Devonshire, and a small oblong square specimen of a sort of Whitish Marble from the foundations of the Bridge to cross to Sharpitlaw Island. The Mantelpiece is a very fine specimen of Italian Bardiglia Marble, and is the work of Mr Ness of Edin-

burgh. Upon it are two beautiful circular Vases of the finest Cornwall Serpentine, with Jasper veins—also a Vase and two Urns of Derbyshire Spar, formerly belonging to the late Mrs Waldie at Forth House—also two small Semi-columns of Derbyshire Red Fluor Spar, by Mr Hall of Derby. There are two small Candelabra of Or Molu and Bronze. Below the Vase of Derbyshire Spar is placed a small Pedestal of Giallo Antico, and in front of it is a Small Cross, from the ruins of San Paolo, on a pedestal of Giallo Antico. This Cross is supposed to have been one of those used by the early Christians at Rome. Behind the Vase of Derbyshire Spar is a piece of Stamped Antique Plaster, (imbedded in a piece of Black Marble), from the Columbario of the Rufini family of Rome, at St Agnese fuori le Mure Beyond the Mantelpiece is a very small Rosewood Bookstand, with two shelves, containing 23 volumes of Voyages, and Travels, and Topography, and above it is a smaller Rosewood Bookcase, with two shelves containing 26 volumes entirely relative to the Fine Arts. Above this small Bookcase are seven specimens from various parts of Hendersyde quarry. On the small Bookstand last enumerated are five quarto volumes, (or rather hollow cases), containing fine sulphur impressions of all the Gems and Cameos, &c., in the Museum of Vienna, the richest in that branch of the Fine Arts of any in Europe. Beyond the small Bookstand is a much larger one, with three shelves, containing 14 volumes of Letters addressed to J. Waldie from 1793 to 1846 ; also 8 volumes of Letters addressed

to the late George Waldie, Esq. Both collections of Letters are entirely from members of the family, relations, and friends, and not alluding to any business transactions. In the same Bookstand are some other Manuscript volumes relating to the Ormston and Waldie families, and some Common-place Books, &c., by J. Waldie. Upon the Bookstand is a Bust in Sevres China of Madame Ristori in the character of Mirra, and very like her. In front of it is a small Miniature Bronze Figure of the Emperor Napoleon the First, placed on a small pedestal of Giallo Verde and Rosso Antico—the whole standing on a fine fragment of Veined Giallo Antico Marble. On one side of the Bust of Madame Ristori are a fragment of Statuary Marble, with a piece of Red Antique Plaster inserted, both found by J. Waldie at Tusculum; a fragment of rare Antique Brescia Corallina Marble, from the Sepolcro di Scipione; a fragment of Marmo Bigio from the Terme di Caracalla; and a fragment of Pentelican Marble from Pompeii. On the other side of the Bust are a fragment of fine Parian Marble from the Monte Palatino; a fragment of Greek Statuary Marble from the Villa di Lucullo, Pausilippo; a fragment of Statuary Marble from a Tomb on the Via Nomentana; and a fragment of fine Antique Pavonazetto Marble from the ruins of San Paolo.

On the north side of the room, nearest the west wall, is a Rosewood Bookstand which contains 108 volumes entirely of History. Above it is a Plaster Cast of the elder Balbus on Horseback, and a small Rosso Antico

Vase on a Base of Giallo e Nero. On one side of the Plaster Cast are a fragment of the Anfiteatro di Pozzuoli of Marmo Bigio; a fragment of Statuary Marble from the Capitol; a fragment of Bigio Marble from Monte Aventino; and a fragment of Giallo Antico Marble from the Portico of the Foro Romano, discovered in 1834. On the other side of the Plaster Cast are a fragment of Egyptian black and white Granite from the Terme di Tito, and three fragments of orange colored Marble, veined white, and Pavonazzetto, all from San Paolo, but without letters engraved.

In the centre of this side of the room is a large Rosewood Cabinet, with one shelf for books above it, in which are 26 volumes, in Manuscript, copied from the original Journals of J. Waldie, during his various travels on the continent. There are also on the same shelf 10 volumes illustrative of the above travels or manuscript volumes relating to the Waldie and Ormston families. Above the Bookshelf are Plaster Casts of the Farnese Hercules, the Shepherd Boy, and the Aristides of the Museo Borbonico at Naples; a beautiful fragment of the capital of a column of Statuary Marble from Tivoli; and, of the same Marble, a fragment of some of the Ornaments of the columns of the Colosseum, on a base of Statuary Marble from the ruins of Ostia. In front of the Shepherd Boy is a small Tazza of Marmo Grigio from the Monte Celio. In front of the Bookshelf, and above the Cabinet, is an Urn of Brescia Rossa, with Handles, on a basement of Giallo and Bigio Marble, and a small oval

Vase of Rosso Antico on a basement of Nero Antico; also a diagonal piece of Pavonazzetto Marble from the Baths of Constantine, and a beautiful diagonal piece of colored Oriental Alabaster from Roma Vecchia.

In the thirteen drawers, inside of the Cabinet, are contained the following articles:—

A small circular Red Box, with fragments of Mosaic, from the Church of San Paolo, destroyed by fire in 1824 at Rome; a broken Ring of Maltese Gold; a small square Paper Box with specimens of Ancient Glass; and a small Wooden Box with specimens of Ancient Glass found at Ostia.

Nine Medallions of Berlin Iron, viz.: small Portraits of Frederic the Third King of Prussia; Alexander, Emperor of Russia; Frederic the Great, the Queen, and Crown Prince and Princess of Prussia; the King, Queen, and Prince George of Hanover, then only Duke of Cumberland.

Curious Pocket Knife and Fork, given to J. Waldie as a parting remembrance by His Imperial and Royal Highness the Archduke John of Austria after a visit of some days at his Chateau of Vordenberg, in the Styrian Alps, in 1827.

Two Rings and Two Eye Glasses, all of which were worn by the late George Waldie, Esq. Small circular Marbled Paper Box containing Plaster Casts of the King and Queen of Naples in 1833. Small circular Wooden Box with Plaster Casts of two Antique Bas-reliefs. Small oblong Box of Straw with Shell Cameos of Neptune,

Zephyr, and Flora. Small circular Marbled Paper Box with Shell Cameo of the Head of Raffaelle. Small circular blue Paper Box with Shell Cameo of Napoleon. Small oblong Marbled Paper Box with Shell Cameo of Aurora driving her Car. Small oblong Marbled Paper Box with Shell Cameo of Amphitrite. Small oblong green Paper Box with two Shell Cameos of Heads of two Greek Philosophers. Small oblong Marbled Paper Box with Shell Cameo of Apollo driving his Car. All the above-mentioned Shell Cameos are by Laudoncina of Naples. Large oblong Marbled Paper Box with nine Cameos of Lava of different kinds from Vesuvius: they represent various subjects, and are by various artists. A curious Indian Box of Colours. A Snuff Box with a painting of a Female Head, which belonged to George Waldie, Esq.

Three specimens of Stalactites from the immense Caverns of Adelsberg, in Carniola, and one from a Cave nearer Trieste; one piece of Enchanted Heath from the Brocken Mountain, and one piece of its Granite, and four specimens of Metals and Minerals, all from the Hartz Forest. Specimens of Salt from the Mines of Hallein, near Saltzburgh. A piece of Boxwood gathered at Grutli, on the Lake of Lucerne, where the Swiss Confederation was first formed. Two large specimens of Fossil Bones, and Stalactite, and a smaller Fossil Bone, all from Kent's Cave, near Torquay, Devonshire. A specimen of the Landsend Granite; a piece of the Break-water Stone, Plymouth, and a piece of one of the Pillars of Stone-

henge. All the above-mentioned objects were found at the places indicated above by J. Waldie. A large parcel of various specimens of Piedmontese Marbles given to J. Waldie, at Turin, in 1845, by M. Spalla, sculptor, there. Petrifaction of the Grotto delle Sirene at Tivoli; and also one from the Lago dei Tartari Campagna di Roma. Pieces of the Granite Columns of the New Church of San Francesco di Paolo at Naples. Sulphur from the Mines near Girgenti in Sicily. Mosaic from the Temple of Phalaris (St Nicolo) at Girgenti. Petrified Wood from the Volcanic Water of Macalubbi, near Girgenti. Two specimens of Terra Cotta from the Temple of Venus, Mount Eryx, at Trapani, in Sicily. One piece of a scannellated Column of one of the ruined Temples of Selinunte, in Sicily. Three specimens of Petrifactions and Plants, and a fragment of the Phœnician Temple of the Giants at Gozo, and a piece of the Grotto of St Paul at Malta, all found by J. Waldie. Two specimens of Carrara Marble from the Quarries. Three specimens of various Lavas from Vesuvius. Two specimens of Wood and Iron incorporated in the Lava of Vesuvius, of the year 79, which destroyed Pompeii, and a specimen of burnt wood from Herculaneum. Moss from the Fountain of Vaucluse, and Bay Leaves from the Tree of Petrarch there. Three specimens of the Petrifications of the Falls at Tivoli and Terni. Bone of one of the Emperor Augustus's Household, from one of the Urns of the Columbarii, or Sepolori of his Parenti or Famiglie, at the Porta Latina at Rome. Two specimens of Mosaic and Plaster from

Cicero's Tusculan Villa; three from the Villas at Bauli near Baia; and two from the Villa of Tiberius at Capri. Three small pieces of the Amphitheatre, the Arco dei Sergi, and the Temple of Augustus at Pola, in Istria. Five small pieces of the Plaster of Pompeii, two pieces of the Columns of the Temples of Pæstum, one piece of the Temple of Fortune at Palestrina, and one piece of the Cyclopian Walls of Palestrina; one piece of Quartz from Monte Nero, near Leghorn, and three specimens of Etruscan Frescos, from Tombs at Tarquinii, and two fragments of Etruscan Vessels from Popolonia, in Etruria; Stalactites from the Cavern near Orbitello in Tuscany; and three pieces of colored Plaster from excavations at the Temple of Bacchus near Rome. All the above articles were found and collected by J. Waldie at the places mentioned in 1856; and besides these is a piece of the Grotto of San Cosimato, between Tivoli and Horace's Farm, collected many years previously.

Between the large Rosewood Cabinet, above described, and the door of the room, is a similar Rosewood Bookstand to that on the other side of the Cabinet. It contains 108 volumes entirely relating to History. Above it is a Plaster Cast of the Younger Balbus on Horseback in the Museo Borbonico at Naples, and in front of it is a small Rosso Antico Vase on a base of Giallo Antico. On one side of the Plaster Cast are a fragment of veined Marble from Pompeii. A fragment of Marmo Bigio, with white Mosaic inserted, found at the excavations at the Porta San Lorenzo, at Rome, in 1845. A fragment of Statuary Marble from the Aggiro di

Servio Tullio; and a fragment of African Marble from Ostia. On the other side of the Plaster Cast is a beautiful fragment of pink Brescia Marble from the Tempio di Venere e Roma in the Foro Romano. A fragment of Statuary Marble, with black Mosaic inserted, from the excavations at the Porta San Lorenzo in 1845. A fragment of Statuary Marble from the Sepolcro of the Empress Helena at the Torre della Pignatara; and a fragment of African Marble from the Sepolcro di Nerone (so called) on the Via Cassia.

Near each of the two windows of the room is a Rosewood Table of an oblong square shape. One of them is merely a Writing Table with Inkstand and Drawers for Letters, and large Letter Presser of veined Marble. The other has a shelf below it on one side for very large books, in which are placed 31 volumes entirely relating to the Fine Arts. On the other side of the Table there are below it three shelves for smaller books, all filled with 87 volumes of Novels and Romances. Upon this table is a beautiful Malachite Box, got at Paris in 1856, and an old Box of Mother of Pearl, and two oblong specimens of Oak Wood, planted by George Waldie, Esq., about 1794, at and near Tanlaw Wood. Four China Dishes, one with Visiting Cards, one with Pebbles, &c., found in the Tweed or walks of Tweed gravel, and two with each a specimen of the New Steam Coal at Backworth Colliery; a small Letter Presser from Torquay, and one of similar size from Derbyshire; a Box of Lemontree Wood, made at Sorrento, and given to J. Waldie by Mrs Eaton. It

is inlaid with small copies of Frescos at Pompeii. A Bohemian Glass Circular Ornament, with painting inside, and a small Circular Basket of Bohemian Red Glass; a small Tunbridge Ware Inkstand, and Snuff Box, and Cardcase, got at Tunbridge Wells in 1843. The principal object on this table is a small Veined Marble Semicolumn, on which is placed a Worcester China Bust of Jenny Lind, taken during her first visit to England, and strikingly like.

In the centre of the room is a Circular Rosewood Table, on which are placed a small Tunbridge Ware Writing Desk, and a Tunbridge Ware Card Box. They are handsome specimens of the Tunbridge style of inlaying wood, and were got by J. Waldie, at Tunbridge Wells, in the Spring of 1843. There is also a Weighing Machine for Letters, and a Thermometer of very fine Malachite, made by Bradford at Torquay, placed on a basement of Bardiglia Marble, by Wallace & White, Edinburgh, and also by them a handsome Letter Presser of Siena Marble, and another of Black Derbyshire Marble, with a Butterfly inlaid in pictra dura, by Mr Hall, Derby. The last three articles stand on the square old Amboyna Wood Box used by J. Waldie's father and grandfather, for keeping articles not in use. The wood is peculiarly rich and handsome.

Behind the Sofa, and in front of the large Rosewood Cabinet, is a large Portfolio, containing a collection of 202 Prints, of various sizes and subjects, but chiefly views of places and portraits. There is also another larger

Portfolio containing 4 Colored Prints, of Interior Views of the Great Exhibition in Hyde Park in 1851, and a copy of M'Pherson's Plan of Kelso. There is also a small and very elegant hexagon-shaped Table, with Carved Leg and Tripod Foot, made by Mr Bulman, of Kelso, from an Acacia tree cut down near the north front of the house, and a Box for keeping letters, answered and unanswered, of the wood of the same tree.

Besides the articles already enumerated as being in the 13 Drawers of the Rosewood Cabinet, one of the Drawers is filled with various Curiosities found by J. Waldie in different parts of England, Scotland, and Ireland. Another Drawer is partly filled with Curiosities and Antiquities from various parts of Greece and the Grecian Islands, Asia Minor, &c. Another is entirely filled with Curiosities from Italy; and 2 others with various objects from France, Germany, and Italy, some of which have been previously mentioned. One Drawer contains 2 Boxes of Venetian Necklaces; and one contains some Old Plans for Hendersyde House; and 2 others contain 2 Boxes of Sulphur Impressions of Cameos; and a small Box with Sulphur Impressions of the 12 Cæsars.

In each of the recesses of the two windows are placed two Shelves for small books, one of which is partly filled with Voyages and Travels, &c.

STAIRCASE.

The Pictures in the Staircase are all by the Old Masters of the various schools, and some of the best pictures in this collection are placed there, as the north and south walls have a remarkably good light.

EAST SIDE.

GUIDO RENI (*scuola di.*)

1. Cleopatra with the Asp—painted with much feeling and expression. From the collection of Signor Rossi at Bologna. 1827.

POLIDORO DI VENEZIA.

2. The Virgin and Infant Jesus—a picture of much simplicity and effect. From the collection of Signor Giustiniani at Venice. 1836.

HOUBRAKEN.

3. Portrait of a Philosopher, with a Book on the subject of Anatomy, and a Table ornamented with Sculpture.

DOMENICHINO (*scuola di.*)

4. Head of Cardinal di Medici. From the collection of Signor Neri, at Bologna. 1827.

BONIFAZIO.

5. St John in the Desert, small, and well drawn and colored, with the fine expression so peculiar to this great artist. From the collection of Signor Giustiniani at Venice. 1836.

UNKNOWN (*scuola Fiaminga.*)

6. Portrait of a Young Man with Frilled White Shirt Collar.

UNKNOWN (*scuola Fiaminga.*)

7. Portrait of a very Young Spanish Princess. This picture was formerly in the Borghese Palace at Rome, and was removed with many others at the time of Napoleon's occupation of Rome.

HOUBRAKEN.

8. Portrait of a Lady standing by a Table, on which is a Bas-Relief Ornament—the companion picture to No. 3. Both were from the collection of Mr Silvester, London. They are finely finished, and the productions of this Master are rare.

SCUOLA VENEZIANA.

9. Susanna and the Elder—the companion picture to No. 5, and also from the collection of Signor Giustiniani at Venice; but not, like its companion, the work of Bonifazio. 1836.

PASSEROTTI.

10. Head of a Man in Black. From the collection of Signor Rossi at Bologna. 1827.

WOVERMANS (*Scuola di.*)

11. Small picture of Horses and Figures, well colored, and probably by some pupil of the Master.

SOUTH SIDE.

MOLINAER.

12. Village Kermesse, or Fair. Elaborately finished, and the Figures (worthy of Teniers) admirably done in the best style of the painter.

BELLI.

13. Portrait of the Abate Metastasio composing in his Library. Belli was a celebrated Engraver, but also painted portraits. He lived some time at Vienna.

RAFFAELLE (*scuola di.*)

14. The Holy Family. This most beautiful and richly colored picture was only lately by chance obtained, and is painted with such a brilliant effect that there is little doubt it has been finished under the eye of the greatest of painters. 1851.

The same subject nearly is in the collection of the Princess del Drago at Rome, painted by Raffaelle for the Palazzo del Drago.

ANDREA DEL SARTO (*scuola di.*)

15. La Carita. This picture, of a deep tone of color, is an old copy, by some pupil of this great Master, of the celebrated picture in the Convent of the Scalzi at Florence. From the collection of Signor Lapis, at Florence. 1828.

SPAGNOLETTO.

16. St Peter with the Keys. This fine half-length, the size of life, is painted with a noble expression and much power of feeling. From the collection of Signor Pastocaldo at Rome. 1837.

PARIS BORDONE.

17. The Holy Family in a Landscape—a picture of a rich and harmonised tone of color, and the figures elegantly disposed. It is in the earliest manner of this great colorist, and was obtained from the small, but fine, collection of Mr Silvester, London, in 1827. It is one of the very few *small* pictures painted by him.

VANDER MEULEN.

18. View of a Town in Holland with a Procession. This fine picture, of excellent drawing and effect, was discovered at Rome, among a quantity of old pictures of no value, by J. Waldie in 1836. It is in a perfect state, having only been lined and varnished.

BELLI.

19. Portrait of the Empress Maria Theresa—the companion picture to No. 13. Painted with great minuteness of detail and fine finish. This picture and No. 13 were done for the Empress at her own desire, and were brought from Vienna, where both were painted, to Rome in 1835, where they were obtained, with some difficulty, by J. Waldie

SCUOLA FIORENTINA.

20. A Florentine Inn in the Suburbs of Florence. A number of Figures, and a very fine effect of perspective. From the collection of Signor Lapis, at Florence. 1828.

TINTORETTO.

21. A large and finely composed picture of Esther and Ahasuerus, with a number of other Figures, and magnificent Architecture, bought at a sale in London in 1832. Its style of drawing and coloring leave no doubt of its being the work of this great painter.

GHERARDO DELLA NOTTE.

22. Head of an Old Woman with a Vessel of Hot Ashes for warming the hands. Brought from a very old collection at Naples, to Rome, by Signor Pastocaldo, in 1845, and there obtained from him.

SEBASTIANO RICCI.

23. The Triumph of Alexander—a most beautiful

drawn and finely composed picture, obtained at the sale of the collection of Cardinal Fesch, at Rome, in 1845.

WEST SIDE.

SEBASTIANO RICCI.

24. Small Sopra Porta, with ruined Bridge, Trees, and Figures. From the collection of Mr Silvester, London. 1830.

IBBOTSON.

25. View of the Villa of Macænas, and the Falls of the Cascatelle at Tivoli, finely finished, and taken from a beautiful point of view. From the collection of Mr Silvester, London. 1830.

ROSA DI TIVOLI.

26. Small Sopra Porta Picture, with Sheep, Goats, &c.

MARIO DEI FIORI.

27. This beautiful Portrait of the Daughter of Titian holding up a Vase of Flowers, was done by him while at Rome, to oblige Mario dei Fiori, a Roman whose celebrity in painting Flowers has left a memento in the name of one of the streets of Rome. This picture has always been esteemed the work of Titian, and Mario dei Fiori, and was obtained, in 1845, from the small but fine collection of Cardinal Doria, sold at that time at Rome.

SEBASTIANO RICCI.

28. Small Sopra Porta Picture—the companion picture to No. 24, and nearly the same objects of landscape. These two little pictures are finished with great delicacy and elegance. From the collection of Mr Silvester, London. 1830.

VIVIANI.

29. A Restoration of the Tomb of Adrian and other Roman Buildings—a beautifully finished composition of splendid effect. Obtained at the sale of the Duke of Lucca's collection, in London, in 1841.

DOMENICHINO *(scuola di.)*

30. Sopra Porta Picture of the Good Samaritan. The Landscape, the Cavalier, and the Horse are finely drawn, and colored with a good effect. This little picture was obtained by a singular chance, at Paris, in 1831, having been given by an Italian picture collector to his tailor in payment of his bill, after being ruined by speculating in the French funds. It was accidentally seen then by J. Waldie and bought by him. It is evidently done in imitation of the manner of Domenichino.

SEBASTIAN CONCA.

31. The Assumption of the Virgin, with St Peter, St Bruno, and other Saints below. It is a replica (smaller) of the large Altar-piece in the church of St Maria Degli Angeli at Rome. A lovely picture, nearly equal in

elegance, and harmony of color, and composition, to his St Margaret in the Large Drawing Room. From the collection of Cardinal Doria, sold at Rome in 1845.

NORTH SIDE.

REMBRANDT.

32. The Angel appearing to Tobias—a beautiful effect of light and shade. There is a quaint simplicity about the angel in his white dress very captivating, and Tobias's wonder is finely expressed. This picture was privately bought previous to a great sale in London in 1834, and has always been considered as an original in the earliest manner of this great artist.

GUERCINO.

33. The Duke of Aquitain kneeling before St Felix (then Pope,) with a Warrior and a Monk on his right; and above are seen the Virgin, Infant Jesus, and an Angel. Painted with strong effect of light and shade in the early dark style of this great master. It is the finished sketch for the very large picture (exactly the same) in the Gallery of the Chess D'Œuvres of the Bolognese School at Bologna.

GUIDO RENI.

34. The Magdalene, three quarters length, with a Scroll and two Angels. This most beautiful picture is a

replica, with some changes, of one of the two Magdalenes, by Guido, in the Sciarra Palace at Rome. The face in this picture is even finer than either of those in the Sciarra Palace. There is no doubt of its originality. It was bought in 1837 from the fine collection of Signor Lucchetti at Rome.

ROVERA (*after Raffaelle.*)

35. The Holy Family, called La Madonna del Passeggio, and often repeated by Raffaelle. Rovera, a Spanish artist, contemporary with Raffaelle, went to Rome purposely to study the works of the great painter. This beautiful picture, in which Raffaelle himself is said to have finished the figure of the Virgin, was done by Rovera for the family of the Duke of Infantado, and was brought to London, from Madrid, with the whole of the Infantado collection of pictures to which it belonged, in 1831, and was then obtained by J. Waldie at a high price. It was much admired and sought after by the best judges, and the drawing and coloring are truly magnificent—the latter almost equal to Raffaelle, under whose eye the picture was undoubtedly painted. The two finest pictures of this subject (exactly similar to this) by Raffaelle, are in the Louvre Museum, and the Gallery of the Earl of Ellesmere, at Bridgewater House, in London, but the latter is not in so good a state as this from the Infantado collection.

DROKSLUYT.

36. Dutch Village and Church—a Chimney on Fire

in the distance. In the foreground Peasants, Travellers, and Cattle—a pleasing picture, and often repeated by the painter.

BONIFAZIO.

37. The Adoration of the Shepherd's, with an Angel bearing a Crown to St Catherine—a picture of much simplicity of composition, but with a brilliant effect of color. It was obtained at Milan, in 1834, from the collection of Signor Bianchi.

ANNIBALE CARACCI (*after Correggio.*)

38. The Flight into Egypt, called usually La Madonna della Scudella. This splendid copy is the same size as the original picture which is still at Parma, but much injured. All the Caricca were in the habit of copying Raffaelle and Correggio. This picture was brought to Rome from a Palace at Bologna, where it was long known as a great work of Annibale Caracci. The grace and beauty of the Madonna and the Infant Jesus are truly exquisite, as well as the fine disposition of the Palms, &c. This picture was obtained at Rome with much difficulty and expense in 1845, and an Engraving of it (but without the Angels in the Clouds) was lately obtained by J. Waldie.

CAVALIERE D'ARPINO.

39. St Francis Dying and the Angel appearing to him. This finely-drawn and pathetic picture, tho' only half-

length, is one of the most striking works of the Cavaliere D'Arpino, and in his best manner. It was picked up at a stall in the street, at Rome, by J. Waldie in 1845, with two holes in it, but wanted little more than cleaning and lining. It is beautifully restored by Signor Columbo at Rome.

ALBANO.

40. Mars assisting at the Toilet of Venus. From the collection of Signor Vicenti, at Rome, by whom it was bought with some other pictures, all of which had been for near a century in the house of Salvator Rosa, on the Trinita del Monte. The grace and elegance of the figures are very striking. It was bought at Rome in 1844.

PRYNS.

41. View of a Street in Amsterdam, with a Church and a large Water Machine. This picture has much life and effect, and is finished with great care. From the collection of Mr Silvester, London. 1830.

ALBANO.

42. St Filippo kneeling to the Virgin, who is presenting to him the Infant Jesus. Saints and Cherubs are near them. The picture is in the earliest manner of Albano, but is finely composed, and has a noble expression. From the collection of Signor Lucchetti, at Rome, and bought in 1836.

BAROCCIO (*scuola di.*)

43. The Death of St Francis. The great variety of Still Life, the divine expression of the Dying Saint, the fine coloring of the Angel, and the singular effect of the whole Groupe and the Accessories, were much admired by the best judges in Rome during the Winter of 1832 and 1833, during the first of which this picture was discovered by J. Waldie by chance ; and, tho' covered with dirt, was found to be in want of nothing more than cleaning. It is a very old picture, and evidently done by some imitator of Baroccio.

VAN VLIEGER.

44. View of the village of Schevening, near the Hague, with the Church, Sea Beach, Boats, and Figures, clear and bright, and finely finished—a superior specimen of the Master. It was obtained at the sale of the late Sir Alexander Don, Bart., and was one of the best pictures in his collection.

PANINI.

45. Magnificent Temple and Portico, with Figures in the foreground, and other Ruins. This picture was obtained at the sale of Cardinal Fesch's collection, at Rome, in 1845.

SCULPTURE, MARBLES, BRONZES, &c.

On the east side of the Staircase, on the Window Sole of the Upper Window, is a fine Statuary Marble Colossal

Bust of Napoleon, done in the Studio of Canova, at Rome, under his direction. It was obtained by J. Waldie in 1828. Below this bust is a Circular Reflecting Mirror, which shews with good effect the Paintings and Sculpture of the Staircase and Lower Gallery. On each side of the Bust of Napoleon are placed six large and finely Sculptured Fragments of Marble, all found by J. Waldie, near Rome, in 1844-5. They consist of two beautiful halves of the Capitals of Columns of Statuary Marble, from the Columbario di Augusto; a fragment of Statuary Marble with some part of a Greek Inscription, from the Via Appia; another fragment of waved Sculpture pattern, and a fragment of a finely worked Medallion of a Head, both from the Colombario di Augusto; also a fragment of the finest Pavonazzetto Marble of a Pilaster, from the excavations at the Porta San Lorenzo in 1845.

On the floor of the Staircase, in the recess of the lower window, are placed three large fragments of Antique Marbles, brought from Rome in 1857. They are from Roma Vecchia, the Arco di Settimio Severo, and the Via Appia. Below the picture of the School of Wouvermans, and close to the lower window, is a Mahogany Bookstand containing 173 volumes, entirely of Voyages and Travels, and Topography. Above it is an elegant brown Alabaster Vase, with handles, in imitation of the Etruscan Vases, by Barzanti of Florence, on one side of which is a fragment of Statuary Marble from the Monte Aventino, and on the other side is a fragment of the same Marble from the ruins of Tusculum.

On the south side of the Staircase, below the picture of Esther and Ahasuerus, is a large Veined Marble Slab Table, in a Mahogany frame, and which formerly belonged to J. Waldie's paternal Grandmother. Upon it is a beautiful Bronze Gladiator, on a base of Giallo di Siena Marble, by Cailleux of Paris; and also the two Egyptian Obelisks of the Piazza del Popolo, and the Piazza di San Giovanni Laterano at Rome, most beautifully copied in Rosso Antico, by Ferrari. There is also a fine copy in Bronze, with Basement of Rosso and Nero Antico, of the small Antique Marble Biga or Chariot in the Museum of the Vatican, and there is a specimen of the original fluting of the two Columns of Adrian's Villa, obtained for J. Waldie at Prince Braschi's sale there in 1845.

Besides the above objects are two fragments of Antique Marbles—one of Statuary Marble, with fine Sculpture of Leaves, and another of coarser Sculpture of Leaves of Giallo Antico. Both were obtained at St Paolo.

There is also an elegant Vase in Statuary Marble, copied by Mr Woodley, of St Marychurch, from the Antique, and placed on a small Pedestal of Stone from Hendersyde Quarry, made by Mr W. Cockburn.

The large collection of specimens of Antique Marbles, all collected at San Paolo, were bought there by J. Waldie in their present polished state. On this Table, also, is the fine fragment of a Giallo Antico Fluted Pilaster, found by J. Waldie at the ruins of Tusculum in 1845—and in the same year were found by him the Statuary

Marble fragment from Roma Vecchia, another of the same Marble from the Scavazione at the Porta San Lorenzo, and a fine fragment of a Cornice of Rosso Colorito from the Palazzo dei Cesari. There is also a fragment of Statuary Marble from the Columbario Della Via Aurelia, in the Gardens of the Villa Doria, which was presented to J. Waldie in 1857 by the Princess Doria. One side of it contains part of four lines of a funeral inscription, and on the other side the marble is discolored by the iron used to attach it to the wall of the Colombario. On each side of the Veined Marble Table are two very large Roccole or Semi-columns of Antique Pavonazzetto Marble. On that nearest the Door of the Small Library, is the Colossal Bust of the Belvidere Apollo, in Statuary Marble, of a very fine quality, by Mr Ewings of Rome. This is allowed to be the best copy of this noble head of the finest Statue that has come down to modern times, as it has so completely the high finish and divine expression of the original. It was obtained from the artist in 1834. On the other Roccolo, is the Colossal Head of Alexander, admirably copied by Baglioschi from the original in the Capitol Museum. These two large and most splendid Busts were universally known at Rome, and allowed to be two of the finest copies ever executed from the Antique. The last-mentioned Head was also obtained in 1834. Below the Veined Marble Table is a Mahogany Bookstand for large Books, containing 23 volumes entirely relating to the Fine Arts. Opposite to it is a small Roccolo, with Statuary Marble

Base, of the fine Brescia Corallina Marble of the Columns Adrian's Villa, by Ferrari of Rome. Near it is placed a fine Roccolo made of the wood of a service-tree cut down on the lawn in front of the south facade of the house. It is probable the decay of the tree was owing to the roots getting among clay, &c., used in levelling the lawn in 1805, as there is another tree of the same sort in the open Park, and not far off the south front of the house at Hendersyde Park. On each side of the Veined Marble Table are two smaller Mahogany Bookstands, each with two shelves, one filled by 32 volumes of Novels, and the other by 57 volumes of Dramatic Literature.

On the west side of the Staircase, near the door of J. Waldie's Bedroom, is a Mahogany Bookstand, containing 174 volumes, entirely of Voyages, and Travels, and Topography. Above it is a fine small Vase of Derbyshire Black Marble, and a Statuary Marble fragment of the Circo di Romolo, and a fragment of the same Marble from San Paolo, with Sculpture of a small Hand.

On the other side of the Archway is a Mahogany Bookstand, smaller than the last-mentioned, and containing 78 volumes of Miscellanies and Periodical Works. Above it is placed a fine small Vase of Derbyshire Black Marble from Buxton—a pair to that above-mentioned; and there are also two sculptured fragments of Giallo Antico and Statuary Marble, from St Paolo.

In the lower part of the west side near the Veined Marble Table is a Mahogany Bookstand containing 167

volumes of Voyages and Travels, and Topography. Above it is a fragment of a Moulding and Inscription, with Basement, all of Statuary Marble, from the walls of Rome, built by the Emperor Honorius. There are also two fine fragments of Giallo Antico from the Palazzo dei Cesari. All the above three fragments were found by J. Waldie in 1845. On the other side of the Archway, close to the door into the Back Staircase, is a smaller Mahogany Bookstand containing 131 volumes entirely of Biography. Upon it is a curious fragment of Brick Cornice found at the Palace of the Cæsars in 1845, but placed on a piece of Statuary Marble from Tusculum. There are also two oblong fragments of Statuary Marble from the Colombario di Augusto. One has some letters of an inscription, and the other some lines rudely sculptured.

On the north side of the Staircase, at the upper part, and below the picture of Tobias and the Angel, is a Mahogany Bookstand containing 214 volumes entirely of Biography. Upon it is a Vase and Stand, both of the finest Madrepore, from St Marychurch, near Torquay, on one side of which is a fragment of a small Fluted Column, of Marmo Grigio, from the Scavazione della Porta San Lorenzo, and a fragment of the Tempio di Venere e Roma; and on the other side are two fragments of Statuary Marble from the Colosseum and Roma Vecchia.

Below the first landing of the Stairs, and near the window, is a Mahogany Bookstand which contains 104 volumes relating to the Fine Arts, and close to it is

another lower Mahogany Bookstand containing 44 volumes, also relating to the Fine Arts. Above the larger Bookstand is a small Tazza with handles of yellow Alabaster by Barzanti, on one side of which is a fragment of Marmo Pavonazzetto from the Baths of Diana, at the Lake of Albano, and on the other side is a fragment of Statuary Marble from the Anfiteatro di Capua. Above the smaller Bookstand is a small elegant Vase of brown Alabaster, imitated from the antique, by Pizzala of Volterra. There is also a fragment of Statuary Marble from the Theatre of Herculaneum, and a fragment of a large Fluted Column of very fine Pentelican Marble from the Villa of the Emperor Domitian, at Albano. All the four fragments above these two Bookstands were found by J. Waldie, on his last journey from Rome to Naples, in 1845. Close to the smaller Bookstand is a small Case of Mahogany with 8 volumes of Atlases and Works of Reference. Above it is a fragment of Statuary Marble Moulding from the excavations on the Monte Palatino, in 1845.

In the centre of the Staircase, near the rails of the stairs, stands a very fine Indian Gong suspended between two Mahogany Pillars. The Books contained in the various Bookstands are all Voyages and Travels, Topography and Geography, Biography, Miscellanies, and Works relating to the Fine Arts, all as usual classed separately.

MR WALDIE'S BEDROOM.

THE Pictures in this Room are chiefly Portraits and Modern Pictures, bought by the late George Waldie, Esq., except three very early Pictures by Mrs Watts, and one by Mrs Potts, one by Mr George Griffith, and two by the old Masters. There are also some Miniatures and small Black Profiles and Photographs.

EAST SIDE.

WILLIAM WILSON.

1. Large View of Kelso Abbey and Bridge, taken from below Pinnacle Hill. Painted by order for George Waldie, Esq. Below this picture is a small Chalk Half-length Portrait of J. Waldie, done in 1850 by Miss Edith Rawlinson of Graythwaite Hall, now Mrs Chad of Pinckney Hall, and Great Grand-Daughter of Romney, one of the finest colorists, and excellent portrait painters of the English school.

GUIDO MILANI (*after Guercino.*)

2. Modern Copy of the Masterpiece of Guercino, a large Half-length Picture in the Gallery of the Brera at

Milan, representing Abraham, and Hagar, and Ishmael, and Sarah. It is better done than most of the modern copies of the great masters, and is the only one ever bought by J. Waldie. Below this picture are hung three small Photographs of Catherine, Fanny, and Matilda Bramston Smith, presented to J. Waldie by his dearest niece, Elizabeth Bramston Smith, in 1858. There are also two small Black Medallions, of Wedgewood China, of Shakespeare and Garrick, which belonged to J. Waldie's parents ever since he can remember anything.

WILLIAM WILSON.

3. View of Hendersyde Park, in 1807, taken from the south side of the river Tweed, and painted expressly (as well as No. 1) for George Waldie, Esq. It is a companion picture to No. 1, and more pleasing. Below it is a portrait of Giacomo Smith, nearly ten years personal servant to J. Waldie, and much distinguished for his talent for music and taste in the fine arts. It is well painted by Mr Burley, in water colors, and was presented by G. Smith to J. Waldie, in 1835.

MRS WATTS.

4. Winter Scene of a Cottage and Figures—a very early picture, and first attempt at original composition.

MRS POTTS.

5. Small Landscape of Cottage, Trees, Hills, and River.

A view taken near the foot of the Lake of Windermere, and very well painted. Below this picture is a very good Half-length Photograph of Sir Richard Griffith, taken from a picture painted of him at Dublin, by Mr C. Smith, a celebrated painter there, and presented by Sir Richard, in 1858, to J. Waldie.

SOUTH SIDE.

Between the most eastern window and the east wall are hung, one above the other, a Miniature in water colors of Louis Favre, eleven years servant to J. Waldie; a Likeness, in Berlin Iron, of the Duc de Reichstadt (Napoleon 2d;) a Sevres Medallion of the Emperor Napoleon the 1st, in a Black Frame; and a Black Profile of Richard Griffith, Esq., now Sir Richard Griffith, Bart.

MR GEORGE GRIFFITH.

6. View of Fussein Castle, a hunting seat of the King of Bavaria. From a sketch taken in 1854, and painted in 1856 for J. Waldie.

Between the most western window and the west wall are hung, one above the other, a Medallion of T. Heald, Esq., done by Mr Theed, at Rome, in 1845, and presented by his Aunt, Mrs Heald, to J. Waldie; a Photograph, with Portraits of Catherine, Fanny, and Matilda Branston Smith, in one picture; and a Photograph of Richard John Griffith, done in 1858, and presented to J. Waldie, by his Mother, Mrs Griffith.

WEST SIDE.

JONES.

7. View near Naples. This copy from the original, by Vernet, in the Louvre Gallery, is finely painted, and the Landscape, Peasants in a Group, the Sea, the Fire, and Moonlight, and Ships form a pleasing combination. Jones was reckoned an excellent copyist of Claude and Vernet. This picture was bought by George Waldie, Esq.

MRS WATTS.

8. Original View, painted while under the tuition of Mr Naesmyth, and finished with much care, but of too dark a tone of color. It was called "The Cart and Horses."

JONES.

9. Original Fruit Piece—Peaches, Grapes, Currants, and Strawberries—a rich effect of color.

DESAULCHOY.

10. Portrait of J. Waldie, painted at Paris in 1818. It was like the features when it was done, but the figure is too thick, and it is all of a brick-dust color.

JONES.

11. A Plate of Peaches—very natural and finely colored. This picture is a companion to No. 9. Both belonged to George Waldie, Esq.

WILLIAM WILSON.

12. Landscape with Cattle, Water, and Trees. Copied from a celebrated picture, by Cuyp, in the collection of the late Earl of Egremont at Petworth. This painting was bought by George Waldie, Esq., and is one of the best of W. Wilson's productions.

JONES.

13. Landscape, with a Castle, Water, Trees, &c.,—an effect of Evening—copied from a picture of Claude Lorraine. It belonged to George Waldie, Esq.

Below No. 7 is a Black Profile Shade of Maria Jane Griffith, and a similar one of Elizabeth Charlotte Bramston Smith.

Below No. 9 is a Black Profile Shade of Mr Robert Waldie, younger brother of George Waldie, Esq.

Below No. 10 is an Oval Small Head of George Waldie, Esq., when only 21 years of age; and to this is attached a small Black and White Half-length Miniature of John Waldie, Esq., his Father, and Grandfather of J. Waldie; also below No. 10 are attached (nearest the window) a Black Profile of Mrs Eaglesfield Griffith, and (nearest the door) a Black Profile of Mrs Rawlinson of Graythwaite, both sisters of George Waldie, Esq.

Below No. 11 is a Black Profile Shade of George Waldie, Esq., when about 40 years of age.

Below No. 12 is a Black Profile Shade of Catherine Maria Bramston Smith, aged 3 years, and a similar one of George Richard Griffith, aged 23 years.

NORTH SIDE.

BOLOGNESE.

14. A Landscape, with Trees and Water, and the Ruins of a Grecian Temple. It is finely composed in the true Italian style, and is undoubtedly original. It also belonged to George Waldie, Esq.

DOWNMAN.

15. Portrait of Mrs Waldie, then Miss Ann Ormston, at the age of 19, painted with much delicacy and elegance.

YELLOWLEES.

16. Small Portrait of Mrs Eaton, painted in London in 1824, and with very little resemblance.

SCUOLA FIORENTINA.

17. Hagar and Ishmael leaving the House of Abraham. This large picture, being near one side of the bed, is little seen. It is finely colored, and has a rich and clear effect, and the composition is very pleasing. It is from the collection of the late Sir Alexander Don, Bart.

DOWNMAN.

18. Portrait of Jonathan Ormston, Esq., maternal Grandfather of J. Waldie, a pleasing and finely-painted picture, and was considered an excellent likeness.

BURLEY.

19. Portrait of Nancy, a Bay Mare, standing near a tree in Hendersyde Park, close to which she died at the age of 35, after having been rode by George Waldie, Esq., and J. Waldie, above 20 years, and having been at Hendersyde Park nearly 30 years. This portrait was presented to J. Waldie by Mr William Cockburn.

Below No. 16 is another Black Profile Shade of George Richard Griffith, Esq.

Below No. 19 is a Black Profile of Mrs Mary Ormston, maternal Grandmother of J. Waldie.

SCULPTURES, &c.

At the east side of the room, above the small Mahogany Closet at the north end, is a large Red and White Derbyshire Marble Vase, by Mr Hall, on a Wooden Pedestal. In front of it is a large fragment of Statuary Marble, with some letters of an Inscription found by J. Waldie on the Via Appia, near the Tomb of Cecilia Metella ; on which is a small oblong piece of Freestone, on which is a small Tazza of Brown Alabaster, in imitation of the Antique Etruscan style, by Barzanti of Florence.

On the large Chest of Drawers adjoining is a small Semi-column of Derbyshire Marbles, by Mr Hall; and on the other large Chest of Drawers is a small Semi-column of African Marble, from the ruins of the Colosseum, made by Aquilani, at Rome, in 1834. On the top of the large central Mahogany Closet is a small Urn of Westmoreland Alabaster, placed on a fragment of African Marble. On each side of it are two smaller Urns of Westmoreland Alabaster, and a small Roman Milestone and Obelisk, both made from fragments found by J. Waldie at the ruins of the Amphitheatres of Capua and Minturnæ, and the soldiers' quarters at Pompeii. There are also two painted Marble Apples, two painted Marble Peaches, and two upright small White Derbyshire Alabaster Candlesticks, and a circular small Basket of Red Bohemian Glass.

On the larger Closet, near the south-east window, is a similar large Vase of Red and White Derbyshire Marble to that on the other small Closet, also by Mr Hall of Derby, and a beautiful small Tazza, by him, of Derbyshire Fluor Spar, and a small Mortar and Pestle on a Statuary Marble Basement, and a small Tazza from fragments of the Anfiteatro di Capua, and on the south side of the room, in the recesses of the two windows are two Bookstands, both filled with Voyages and Travels, Topography, &c., and the most eastern containing 87 volumes, and the most western 80 volumes. At the west end is a small Bookstand containing 38 volumes of Voyages and Travels, and Topography. Above it is a large Vase of

Red and White Derbyshire Marble, similar to those on the east side of the room, and also by Mr Hall of Derby. In front of it is a fragment of Statuary Marble found by J. Waldie at Roma Vecchia.

On the west side of the room the Mantelpiece is a Mixture of Statuary Marble, and Brown Mottled Marble, from Westmoreland. Above it is a small Semi-column of Cornish Serpentine, from the Dublin Exhibition in 1853; also four small flat Candlesticks of Transparent Fluor Derbyshire Spar, and two upright Candlesticks of Derbyshire Fluor Spar, and two fine Urns of Red and White Derbyshire Marble, by Mr Hall.

Between the fireplace and the window is a Mahogany Pier Table, above which is a Shelf for Books, containing 26 volumes, chiefly Travelling Guides, and Voyages and Travels. Inside the three glass doors of this Pier Table are contained 69 volumes of Manuscript Journals of the time of J. Waldie, without a day's interruption, from the period of his attaining the age of twelve years and a-half. The earlier volumes are merely pocket books, but there are above forty years of daily Manuscript Consecutive Journals. Almost all the volumes deposited here, which are descriptive of Travels on the Continent, have been copied in fair writing, by various hands, and are finely bound in Morocco, in 25 volumes, and are in the Small Library, on the Book Shelf, above the Rosewood Cabinet. In the Drawers of these two Pier Tables are a large collection of Travelling Maps, &c. Between the

fireplace and the door is a Mahogany Pier Table, exactly similar to the one already mentioned. It contains also 24 Manuscript Volumes of the Diary of J. Waldie. On the shelf of this Pier Table are also placed 23 volumes of Travelling Guides, Voyages and Travels, &c. On the top of each of the Bookshelves of the two Pier Tables, are placed two small oblong squares of Antique Marbles, all nearly the same size and without letters; and on the top of each shelf is also a small Candlestick of Derbyshire Alabaster. On the two Pier Tables are two fragments of Statuary Marble, with remains of Antique Sculpture, from the Columbario di Augusto, and two beautiful fragments of Rosso Antico, from an excavation made at the Baths of Constantine, in 1857. On the Writing Table is a Black Inkstand, a Thermometer, a small Box, made at Frankfort, to resemble a Book, and given to J. Waldie by Mrs Hassells on his last visit to her. There is also a Box with a Medallion on the lid of the Duke of Wellington; a Chequered Box for Trinkets; a Watch Case of Italian Bardiglia Marble; a small Yellow Alabaster Vase with handles; a Derbyshire Marble Lighter Holder, and a Derbyshire Fluor Spar Flat Candlestick, and a beautiful square of Bugle Beads, worked for J. Waldie, by Mrs Griffith.

On the top of the Closet, near the south east window, is a small Lamp of Verde di Polcevera, by Barzanti of Florence, and a piece of Modern Oriental Alabaster from Rome. All the above small objects were brought from Rome in 1857.

There is in the Room also a very handsome Dressing Case, fitted up with all the necessary articles, and presented to J. Waldie, in 1829, by his most kind and lamented friend, Mrs Hassells of Fox Earth, Staffordshire. There are several other Writing and Dressing Cases, two of the former having been those of George Waldie, Esq., and one of William Jonathan Waldie, Esq.

The furniture of this room is partly by Messrs Humble, and partly by Mr Mein, both of Kelso. The best Lodging Room and Bedroom next to it (used as a Dressing Room) was entirely furnished by Mr Mein, who, as before mentioned, entirely furnished the Dining Room, and large Drawing Room. All the other rooms (where no mention is made of furniture) were furnished in part from Messrs Gillow and Co., London, in 1810, and from Edinburgh, Kelso, and Newcastle, before any addition was made to the house.

The Books in this Room are entirely Travelling Guides, Voyages and Travels, and the Manuscript Journals and Diary of John Waldie.

UPPER GALLERY.

The Pictures in this Gallery are all by the old Masters of the various Schools.

SOUTH SIDE.

SALVATOR ROSA (*scuola di.*)

1. A Sitting Statue in a Landscape of Rocks, Water, and Figures.

UNKNOWN.

2. View in the Campagna di Roma, taken near Baccano, with St Peter's in the distance.

VANDYCK *(scuola di.)*

3. A very old copy, done by some pupil of the painter of the celebrated picture of Charles the 1st., and James the 2d of England, when Children, dressed in Fancy Dresses, in a Garden, with a Female attendant. A fine effect of color, and well painted.

LOCATELLI.

4. A lively clear-toned Landscape of Ruins, Trees, and

Figures. From the collection of Signor Scaccioni, at Rome. 1834.

VANVITELLI.

5. Christ and the Apostles in front of an elegant Grecian Building with Columns.

PARROCEL.

6. Large Battle Piece—painted with much spirit. From the collection of Mr Carr, Cocken, Durham.

GASPER POUSSIN *(scuola di.)*

7. A Woody Landscape with Cattle and Water, and a Castle in the distance. Also from the collection of Mr Carr of Cocken.

SCUOLA ROMANA.

8. View of Casted Gandolfo, the Lake of Albano, and the Campagna di Roma.

BERGHEM *(scuola di.)*

9. Landscape with Hills, Ruins, and Cattle.

CUYP *(scuola di.)*

10. View of the Town of Dordrecht or Dordt, the Old Rhine, &c.,—painted with much of the clearness and softness of the great painter of Dordt.

WEST SIDE.

Medallion of George Waldie, Esq., by Mr W. Cockburn.

NORTH SIDE.

VANVITELLI.

11. The Marriage of Cana. This picture is imitated from the composition of the Great Work of Paolo Veronese, in the Museum of the Louvre, but is not a copy of it. The Figures and Architecture are well combined.

CANALETTI *(scuola di.)*

12. A Portico and other Buildings, finely grouped.

PIETRO DI LAER *(Bamboccio.)*

13. Street Scene, with Quack Doctor, and a number of Figures, done with much spirit and effect. Sent to England from Rome, by Mr Campbell, the Sculptor, since dead, and by chance bought by J. Waldie, at Newcastle, in 1850.

CANALETTI *(scuola di.)*

14. An Obelisk, Ships and Quay, with Palaces. A companion picture to No. 12, and more pleasing. Both were bought in London, in 1849, in order to obtain the beautiful Virgin and Infant Jesus, by Fra Bartolomeo.

BOTH (*scuola di.*)

15. Rocky Landscape, of a rich tone of color—probably by some pupil of this great painter.

PANINI.

16. Composition of part of the Temple of Antoninus and Faustina, the Pyramid of Caius Cestius, Columns, &c.,—very finely painted.

SCULPTURES, ANTIQUE FRAGMENTS, BOOKS, &c.

On the south side of the Gallery are eleven Mahogany Bookstands of various sizes. The first, nearest the staircase, contains 74 volumes of History and Biography. On it is placed one of Mr Woodley's Vases of Red Devonshire Marble, and two pieces of Antique Marmo Bigio. The second Bookstand contains 117 volumes of Voyages and Travels, and Topography. Above it is a Stuffed Pheasant, an oblong piece of Marmo Gregoriana, and a beautiful piece of Variegated Marmo Bigio. The third Bookcase contains 52 volumes entirely relative to the Fine Arts. Above it is an Urn of Derbyshire Marble, by Mr Hall, a piece of Giallo Antico Marble, and a piece of Marmo Bigio. The fourth Bookstand contains 32 volumes of works on the Fine Arts. Above it is a Vase of Statuary Marble, made from fragments of the Baths of Titus. On each side of it are two pieces of beautiful Marmo Africano. The fifth Bookstand contains 51

volumes relating to the Fine Arts; and above it is placed a fine Vase of Red and White Derbyshire Marble, by Mr Hall, on each side of which, and in front, are three Letter-Pressers of Devonshire Marble, by Mr Woodley. The sixth, or central Bookstand, contains 147 volumes entirely of History. Above it is a beautiful Golden Pheasant, presented to J. Waldie by Lieut. Colonel Charlewood, a fragment of Cornice of Rosso Antico, two fragments of Pavonazzetto Marble, as well as part of a Masque in Marble—all from St Paolo; and also the Statuary Marble Foot, with Sandals, obtained by J. Waldie at the excavation at the Porta San Lorenzo in 1845. The seventh Bookstand contains 52 volumes entirely relative to the Fine Arts, and above it is a similar Vase of Red and White Derbyshire Marble, by Mr Hall, to that on the fifth Bookstand, on each side, and in front of which, are three Letter-Pressers of Devonshire Marble, by Mr Woodley. The eighth Bookstand contains 34 volumes of Voyages, Travels, and Topography. Above it is a Statuary Marble Vase, made from fragments of the Baths of Titus, and on each side is a piece of Marmo Gregoriana. The ninth Bookstand contains 40 volumes relating to the Fine Arts. Above it is an Urn of Red and White Derbyshire Marble, by Mr Hall, and two pieces of Marmo Africano. The tenth Bookstand contains 105 volumes of Voyages, Travels, and Topography. Above it is a Stuffed Pheasant, and on each side a piece of Antique Bigio, and Giallo Antico Marble. The

eleventh Bookstand contains 72 volumes of Miscellanies and Collected Works. Above it is a Red Devonshire Marble Vase, by Mr Woodley, and two pieces of Antique Oriental Alabaster. The three Stuffed Pheasants above enumerated were all done by Mr Heckford at Kelso. Almost all the oblong square specimens of Marble in this Gallery, except the Letter Pressers, are from the ruins of the Church of San Paolo, burnt in 1824—but many of them are not marked with letters, having been obtained there in their polished state, and not *found* by J. Waldie, like those with letters.

On the west side of the Gallery is a small square Bookstand, with Veined Marble Top, containing 28 volumes entirely relating to the Fine Arts. Above it is placed a beautiful Bronze Mercury with Base of Giallo Antico Marble. It is the work of Signor Derossi of Rome, and is an admirable copy from the famous Mercury at Bologna, the Chef D'Œuvre of Giovanni di Bologna. There is also a curious Tripod of Varnished Wood, on which is placed a large and fine Greek Statuary Marble Fragment of the Base of a Column from the Garden of the Vigneron of the Palazzo dei Cesari.

On the north side of the Gallery are three Bookstands joined together, and two smaller ones separate, and all of Mahogany. The first Bookstand, the smallest of the five, contains 109 volumes entirely of History. Above it is a large Statuary Marble Fragment from the Via Appia, found by J. Waldie in 1845, and two fine frag-

ments of Cornices from Roma Vecchia, and the Tempio di Minerva Medica. In the second Bookstand are 172 volumes of Science, Natural History, &c. Above it are two fragments from the Colombario di Augusto, one oblong and one triangular, and both with Sculpture in relief. There is also an Urn of Derbyshire Marble, by Mr Hall, and a piece of Antique Marble from the Giardino Borghese, and another from the foundations of the Church of Santi Quattro. In the third Bookstand are 322 volumes of Encyclopedias, Reviews, Magazines, and Pamphlets. Upon it is a small Roccolo of Antique Granite, with a Base of Giallo Antico, above which is placed a fine Circular Vase of very singular Devonshire Marble, by Mr Woodley of St Mary Church, and two of Mr Hall's Urn Vases from Derby. There are also above this Bookstand six Fragments found by J. Waldie in 1845 and 1857, near Rome, viz.: two Marble Fragments, one with letters on it, and the other with fluted carving, from the Baths of Caracalla; two large thick oblong fragments of Greek Statuary Marble, from San Paolo alle Tre Fontane—a beautiful fragment of a Moulding in Statuary Marble from the ruins of Roma Vecchia, and a fragment of Pavonezzetto Marble from the Baths of Diocletian. Above the fourth Bookstand is one of Mr Hall's Urn Vases. It contains 114 volumes of Annual Registers, Reviews, Magazines, Newspapers, &c., and above it are two Sculptured Fragments from the Colombario di Augusto, and two others also from the Forum di Nerva and Bagni di Livia, with remains of Sculpture.

In the fifth Bookstand are 181 volumes of Voyages and Travels, and Topography. Above it is placed a fine copy, in Yellow Alabaster, of an Antique Vase in the Vatican Museum, by Pizzala of Volterra, and two beautiful Tazzas of Derbyshire Marble by Mr Hall—also a fragment of a Scannellated Column of Giallo Antico, and a fragment of a Moulding in Pavonazzetto Marble, both from San Paolo; also two fragments of Cornices from the vicinity of the Arco di Settimio Severo in the Foro Romano, found by J. Waldie in 1857.

The Books in all the sixteen Bookstands of the Upper Gallery are entirely History, Biography, Voyages and Travels, and Topography, Works on Science, Miscellanies (chiefly Encyclopedias, Reviews, Magazines, and other Periodicals), and a considerable number of valuable Works relating to the Fine Arts, all classed separately as usual.

SMALL PASSAGE

BETWEEN THE

UPPER GALLERY AND THE UPPER ANTI-ROOM.

The four following Pictures were hung in this situation for want of room in any other place.

SCUOLA OLANDESE.

1. Landscape with Cottage, Trees, and Figures.

UNKNOWN.

2. Portrait of George Buchanan, the Historian.

ISAAC OSTADE.

3. Small Interior—a Groupe of Peasants Sitting, one of them smoking—highly finished.

SASSO FERRATO.

4. The Annunciation. The Virgin is kneeling by the side of her Bed, the Angel appearing with the Palm Branch, and Cherubs above. This picture, evidently

painted in imitation of Correggio, is elegant and pleasing, but has more shade than is usual with Sasso Ferrato. It was always attributed to him, and was for near a century in the house Claude Lorraine, at the Trinita dei Monti in Rome.

UPPER ANTI-ROOM,

OR

CHINA ROOM.

THE Pictures in this Room are all by the Old Masters of the Italian, Flemish, and Dutch Schools, and many of them are very beautiful, tho' not generally equal to those of the two Drawing Rooms, the Entrance Hall, the Dining Room, and Staircase, in which the finest pictures of the Old Masters in this collection are placed.

EAST SIDE.

BASSANO (*Giacomo.*)

1. The Presentation of the Virgin in the Temple—a small, but finely-colored specimen of the Master.

TIEPOLO.

2. Small Full Length Portrait of a Venetian Lady. This picture, and No. 1, are from the collection of Signor Giustiniani at Venice, and were obtained there in 1836.

PIETRO DI LAER (*detto Il Bamboccio.*)

3. Peasants Cooking, Eating, and Diverting themselves —a lively and spirited composition.

CLAUDE LORRAINE (*scuolo di.*)

4. A Small Landscape with Cattle.

MOLINAER.

5. Two Small Heads called "Rustic Courtship."

CLAUDE LORRAINE (*scuola di.*)

6. A Small Landscape, with Trees, Water, &c. The companion picture to No. 4.

DOMENICO TINTORETTO.

7. The Resurrection. Christ ascending, and the Apostles below—a picture of most brilliant color and fine expression, painted in imitation of the manner of Titian. It was discovered by chance by J. Waldie, at Venice, in 1836, in a very dirty state, and was cleaned and lined there without any other restoration. Domenico Tintoretto was the nephew and pupil of his great namesake.

DE HEEM.

8. Fruit and Vegetables, and a Lobster, a richly colored and finely finished specimen of this celebrated painter. From the collection of Mr Silvester, London.

CARLO MARATTA.

9. The Annunciation. Half Length of the Virgin Reading and the Angel in the distance above. This most finely-colored and touching picture was always considered at Rome a duplicate original of that in the Corsini Palace there, which has been so much copied by modern artists. From the collection of Signor Gigli at Rome. 1834.

MONAMES.

10. Sea View, with Ships, Buildings, &c.

SALVATOR ROSA (*scuola di.*)

11. Landscape of Rocks, Buildings, Trees, and Figures, beautifully composed.

LUCIO MASSARIO.

12. Small picture of Christ and the Woman of Samaria. From the collection of Signor Neri at Bologna. 1827.

SOUTH SIDE.

CARLO MARATTA.

13. Infant Christ and Angels. This beautiful small picture is painted with the usual grace and feeling of the artist. It was presented to J. Waldie, at Rome, in 1837, by Signor Fabbri, an Italian gentleman, who thought himself obliged to him, and who had a small collection of pictures not for sale.

GAROFALO (*scuola di.*)

14. The Virgin, Infant Jesus, St John, and St Anne. This small picture is an old copy from a large Altar Piece by the above great Master. It has something of the original character and expression. From the collection of Signor Maldura at Rome. 1828.

UNKNOWN.

15. Portrait of Oliver Cromwell—painted with much spirit.

SALVATOR ROSA (*scuola di.*)

16. Landscape, with Tower, Bridge, Boat, and Figures. From the collection of Signor Lapis at Florence. 1828.

LOCATELLI.

17. Landscape, with Trees, Ruined Castle, Water, and Figures. From the collection of Signor Menghetti at Rome. 1828.

MANS.

18. Snow Piece, with Church, Village, Farm, and Figures, Skating on a Canal—finely composed and finished.

WYCK.

19. Rocky Landscape, with Travellers on a Hilly Road. From the collection of Mr Yates, London. 1827.

UNKNOWN (*scuola Fiamenga.*)

20. Snowy Landscape, finely composed, and painted with much finish and minuteness in the details. The Castle and Buildings are the same as those in Nicolo Poussin's fine picture of Orpheus and Eurydice in the Louvre. It was obtained from a large and fine collection at Venice in 1836, and was there considered as a Dutch or Flemish picture, but its composition is more in the Italian style.

SALVATOR ROSA (*scuola di.*)

21. Clear and Brilliant Landscape of Hills, Water, Cattle, and Figures, much in the style of the clear and bright pictures of Salvator in the Pitti Palace at Florence. Companion picture to No. 16, and also got from Signor Lapis at Florence. 1828.

LOCATELLI.

22. Landscape, with Ruins, Wood, and Water—and Figures of Five Men in the foreground. Painted in a grand bold style, worthy of Gasper Poussin. From the collection of Signor Menghetti at Rome, and the companion picture to No. 17. 1828.

HEMSKIRK.

23. A Female, mounted on a Tub, preaching to a large audience, called "The Quakers' Meeting." Bought in London in 1824.

WEST SIDE.

VAN ROSSUM.

24. Portrait of a Nun of the order of the Sisters of Charity, but without the large White Head-Dress—a highly-finished Head. From the collection of Mr Yates, London. 1827.

BATAGLIOLI.

25. Beautiful View of Gardens and Terraces, with Ruins, &c. The works of this painter are done with a brilliancy and lightness of color and finish very peculiar, and are extremely rare. This picture was obtained from the collection of Signor Rossi, at Venice, in 1836.

MARTORIELLO.

26. View near Tivoli, with Tower, Rocks, Bridge, and Waterfall—finely colored.

ASSELYN.

27. Landscape, with Castle, Water, and Figures. From the collection of Mr Silvester, London. 1824.

BOTH (*scuola di.*)

28. Landscape, with Hills and Wood, Ruined Castle and Figures.

ANNIBALE CARACCI.

29. Head of an Italian Peasant Laughing. Admirably

painted, and with a powerful and natural expression. From the collection of Signor Pastocaldo at Rome.

ANDREA SACCHI.

30. Dark Landscape, with the fine Figure of St Bruno kneeling in the foreground. From the collection of Mr Westall, sold in London in 1830.

VERELST.

31. A Vase of Flowers, painted with much freedom.

FRANCESCO MILE.

32. Landscape, with Figures, Tombs, and Ruins. This painter was one of the best pupils of Gasper Poussin, and the picture is finely composed. From the collection of Mr Yates, London. 1827.

RUYSDAEL (*scuola di.*)

33. A Woody Landscape, with Cottage, Trees, and two Figures of Peasants.

SCUOLA VENEZIANA.

34. Head of a Madonna.

STEENWICK.

35. Ruins, with a Chateau and Gardens, a River, Trees, and Town—clear and finely drawn. From the Giustiniani collection at Venice. 1836.

MARTORIELLO.

36. Ruined Castle, Water, and Hills—a view near Tivoli—the companion picture to No. 26. Both are pleasing and well colored, and are from the collection of Signor Pastocaldo at Rome. 1837.

NORTH SIDE.

GUIDO RENI.

37. This fine Head of Lucrezia, painted with great force in his latest manner, is a study for the grand full-length picture painted by him for the Spada Palace at Rome, and which was bought in 1802, at a very high price from the Principe Spada, by Mr Irvine (a Scotch resident at Rome, at that time, who was a capital judge of pictures) for Alexander Gordon, Esq., of Edinburgh, who had given Mr Irvine a commission to send him three or four of the best pictures then in Rome. The Lucrezia, and Giuditta of Guido, and a Half Length of Pope Julius the 2d, by Raffaelle, were all three sent to Mr Gordon in Edinburgh, from the Palazzo Spada, at an expense of between three and four thousand Pounds, and were the gems of the Spada collection. Mr Gordon, after a few years' possession of these three great works (during which period J. Waldie saw them in Edinburgh), found it necessary to part with them, and they were sent to Mr Yates's Gallery in the Western Bazaar, Bond Street, to be sold. There these three magnificent works of art were unfortunately

burnt with the rest of Mr Yates's collection. This circumstance makes this fine original Head more valuable. Very good copies of the three above-mentioned great pictures, which were all of the size of life, were made by modern artists, at the Palazzo Spada, before the pictures left Rome in 1802, and may still be seen there, but they are *now* called the originals. Mr Irvine, who bought the three pictures for Mr Gordon, was well known to J. Waldie, at Rome, in 1816-17, and was quite the Woodburn of his day, and considered the best judge of pictures in Rome, where he chiefly resided.

SCULPTURE, CHINA, BOOKS, &c.

On the east side of the room, between the window near the east wall and the fireplace, is a Stand of Black and Gold painted Wood, on which are four large circular colored India China Flat Dishes, and eleven Plates of the same China, and on the top of the Stand is a fine Nankin Blue China Vase. The Mantelpiece is a handsome one of Siena Marble, by Mr Ness of Edinburgh. Above it are three Black small Derbyshire Spar Vases inlaid with Colored Marbles, and two small Black Candlesticks of the same Spar. There are two Vases of Red and White Devonshire Marble, by Mr Woodley. There are also two small Brown Alabaster Vases, imitated from the Antique, by Pizzala of Volterra. On an oblong Mahogany Stand, near the door, from the passage from the Upper Gallery, is a collection of small articles in fine

Old China, viz.: one Jar; two smaller ones, not pairs; two Teapots; two Tea Boxes; two Vases with Lids, (one of them with Handles); three White China Vases; one beautiful small Saucer; one very small Flower Basket (English); two curiously embossed Dresden Cups and Saucers; one very small Flask; two small Vases with Handles; and eleven Cups and Saucers of various patterns, and all Indian China. On the Shelf below this Stand are three Colored Indian China Plates, and on the Floor below the Shelf, are three similar Indian China Plates. Close to this Stand is a small Mahogany Circular Table, and upon it is a beautiful Vase of Carved Wood, from Basle, in Switzerland, with Vine Leaves, Fruit, &c.

On the south side of the room are two small octagonal Rosewood Tables, on each of which is a Tureen of Neapolitan China, with Handles and Stand, in imitation of the Antique. Between these two small Rosewood Tables is a large oblong Side Table of Mahogany, on which are placed two Vases imitated from two Etruscan ones found at Nola. Besides these are twenty Plates, and a very fine large Circular Dish; four Porter Jugs; three Punch Bowls; two Slop Basons; two China Jars with Tops, and four Cups and Saucers, all of Colored Indian China. Below the Side Table is a Mahogany Bookstand containing 29 volumes entirely relating to the Fine Arts.

On the west side of the room, on the Rosewood Pier Table nearest the door, are seven small Vases with Handles. Below them are two Vases, each with one

handle; a Circular Vase with two Handles; and two small Tazzas with Stands. Below these are three Circular Stands for Desert; three small Vases, (two of them with Covers); and four larger Vases or Tazzas with Handles and Stands. There is also a small Tea Service with Oval Stand and four articles. All the China on this Pier Table is by Giustiniani at Naples, and all in imitation of the Etruscan, Greek, and Egyptian styles. Within the Glass Doors of this Pier Table is a large collection of Fragments of Ruins, &c., viz.: 53 pieces of Marble of various sorts on the upper Shelf, and and 64 on the second, found by J. Waldie, at Rome, in 1845, and on the third Shelf 56 pieces of Antique Marbles, all found by J. Waldie, chiefly at or near Rome, in 1856-7, and brought thence in 1857. There is also a Palm used on Palm Sunday at St Peters, and given to J. Waldie by Monsignore Pacca in April, 1857. On two small Painted Tables, done by Lady Griffith, when at School, near London, are placed two Ornamental Pyramids, for Dessert, in Neapolitan China, and behind each of the Tables are three India China Plates. In the centre nearly of this side of the room stands an old Veined Marble Table, which was at least forty years at Forth House, Newcastle, and has been above thirty years at Hendersyde Park. It is now in a handsome Mahogany Frame. Upon it are placed five beautiful copies of five of the finest and most valuable Antique Vases in the Museo Borbonico at Naples, and done by three of the

best artists in that style, at Naples, in 1845. There is also one large India China Circular Dish, and two others similar but smaller, and ten Plates of the same finely-colored India China. There is a Miniature Tea Service of Neapolitan China, and a still smaller similar one of Sêvres Green China—the former having seven articles, the latter only five. There is also a fine China Cup, Saucer, and Cover, with Chinese characters. Below the Veined Marble Table is a Mahogany Bookstand containing 54 volumes all relating to the Fine Arts.

On six of the China Plates and Dishes, on this Marble Table, are placed two Goblets of Enamelled Glass, and one Jug, all plain, and two Goblets and one Jug of the same glass, but ornamented with Imitative Designs from the Antique. They are all by Copeland & Co., Staffordshire.

On the Rosewood Pier Table, near the window, are seven small Vases of Neapolitan China, all with Handles. Below them are two Vases each with one Handle, and a Circular Vase with two handles, and two small Tazzas with Stands. Below these are three Circular Stands for Dessert; three small Vases, (two with Covers); and four larger Tazzas with Handles and Stands. All the above-mentioned articles on this Pier Table are by Giustiniani of Naples. Within the Glass Doors of this Pier Table, on the two first Shelves, are contained some fine collections of specimens of Antique Marbles, chiefly from the ruins at the Church of San Paolo, at Rome, destroyed

by fire in 1824. The *first* collection (with the exception of two in the Large Drawing Room) consists of forty-two specimens, all in the highest Shelf, and with a Manuscript Catalogue; the *second* collection consists of eleven specimens, all now in the Upper Gallery, and with a Manuscript Catalogue; the *third* collection consists of forty-two specimens, all placed in the second Shelf, and with a Mauuscript Catalogue. On the second Shelf is a Manuscript Catalogue of the *fourth* collection, consisting of twelve specimens, all of which are now placed in the Upper Gallery, Staircase, &c., and mixed with other specimens of Antique Marbles not belonging to the collections from San Paolo. The *fifth* collection consists of ten specimens only, of which seven are placed on the lowest Shelf at the north end of it. They came from Rome in 1845. Four or five of these seven specimens were given to J. Waldie by Signor Bonfigli at Rome. The other three specimens are of Modern Marble, lately discovered not far from Rome, and called in honor of Pope Gregory the 16th, Marmo Gregoriana. These three last specimens are in the Upper Gallery, but there is in the lowest Shelf of this Cabinet a Manuscript Catalogue of the ten specimens of this fifth and last of the collections from San Paolo, got at Rome in 1845. It must be observed that none of the Marbles of these collections from San Paolo, in 1845, were found by J. Waldie, and they are not lettered. The specimens of Antique Marbles found by him in Italy and Greece are all lettered with the name of the place where they were obtained. The

lettering is beautifully done by Fratoddi, Aquilani, &c., at Rome. Those lettered at Naples (few in comparison) are not nearly so well executed. In the lowest Shelf of the Pier Table, nearest the window, are fifty-five pieces of Antique Marbles brought from Rome in 1857—all found by J. W. in 1856-7, exclusive of seven pieces remaining from series fifth, brought from Italy in 1845. There is also a Palm used on Palm Sunday, and brought from Rome in 1845. The two upper Shelves of this Pier Table are filled with the first and third series of fragments of Marble, all from the ruined Church of San Paolo, near Rome, and brought from Rome in 1845. In each of these series are forty-two fragments. The second and fourth series of Fragments from San Paolo (one of eleven Fragments, and one of twelve) are in the Upper Gallery and Staircase, as are three of the ten Fragments of the fifth series. In the upper Shelf of the Pier Table, near the door into the Bedroom Passage, are fifty-three pieces (some are small pyramids) of Antique Marbles, and some with Sculpture in Relievo and Inscriptions, all brought from Rome, and chiefly found there or near it, by J. W., in 1844-5, excepting four or five got near Naples in 1845. In the second Shelf of the same Pier Table are sixty four pieces (with some pyramids) of Antique Marbles, a few with Relievo or Inscriptions, chiefly Fragments from the ruins of Rome, found by J. W., and brought from thence in 1844-5. These Marbles are twice particularized.

On the north side of the room, on the Rosewood Pier

Table between the windows, are five small Green India China Colored Jars, three of them with Covers; two small Red Teapots; four very small Flasks, Colored; and two Cups and Saucers, all of India China. There are also four small Covered Vases; eleven small Vases without Covers; two very small Flasks with Handles; two large Teapots, and Cream Jug, all of Neapolitan China, by Giustiniani. On the two upper Shelves of this Pier Table are two large Coffee Pots, and twenty Cups and Saucers, and four small Vases of various kinds for Tea and Coffee Service, and all of Neapolitan China. On the two lower Shelves are two Vases with Stands and Covers for Sugar; a Circular Stand for Dessert; three small Vases; and thirteen Cups and Saucers (or Stands) of various kinds. All these are also of the Neapolitan China of Giustiniani.

In the recess of the western window is a Rosewood Bookshelf containing 78 volumes entirely relative to the Fine Arts, and in the recess of the eastern window is a similar Rosewood Bookshelf also containing 85 volumes of works relating to the Fine Arts.

The Books in this Room are entirely valuable works relating to the Fine Arts. This room, with the best Bedroom and one adjoining, used as a Dressing Room, and also J. Waldie's Bedroom, and the Upper Gallery, Lower Gallery, and Staircase, are all colored a bright yellow, exactly similar to all the five principal rooms, and the Lower Anti-Room and Entrance Hall. This color has been preferred on account of its being so favorable to the

colors and effects of Pictures and Marbles ; a deep red is, however, more admired by many persons as a ground for Paintings and Sculpture, and it undoubtedly gives a richer effect to the Gilding of Frames, but it deadens the colors of Pictures, and is difficult to light at night and even by day-light, and with the sun has not the harmonious effect of the brilliant yellow. In the Entrance Hall, Dining Room, and Small Library, the furniture and curtains are of red colors, and assist materially, by their contrast, the effect of the yellow walls. In the Large Library, the two Drawing Rooms, and Lower and Upper Anti-Rooms, the furniture, carpets, and curtains, are of blue and buff materials ; and the blue curtains with the yellow walls, and buff and blue carpets, make an uncommon and pleasing combination of color ; and many people who have seen the finest houses as to magnificent furniture and decorations, have much admired the simple arrangement of the foregoing suite of rooms. These observations are inserted here on account of this peculiarity having been remarked by many visitors. The remainder of the description of Hendersyde Park House only relates to the Bedrooms, Servants' Offices, Garrets, &c.

BEDROOM PASSAGE CORRIDOR.

In this Passage are three Shelves or Ledges above each of the three Archways, and on each of these are three Plaster Busts of various eminent Poets and other Authors. At the end of the Passage Corridor is fixed one of the Medallions of J. Waldie, by Mr W. Cockburn. Below it, on a Table, is an Ebony Short Semi-column for Lamp or Candle, with a Plaster Bust of Homer on it.

BEDROOMS, GARRETS,

AND

SUNK STOREY.

Besides J. Waldie's Bedroom are nine other good Bedrooms, and three Dressing Rooms, all on the floor above the principal rooms, and connected by the Upper Gallery, and the Upper Anti-room, and Bedroom Corridor. One of the Bedrooms can be used as a Dressing Room for the best Bedroom. All of the above nine rooms, &c., are very plainly furnished, and without any Pictures, Marbles, or Ornaments of any sort. Above them are ten Garrets comfortably furnished for Servants, and three others with Trunks, Lumber, &c.

In the Sunk Storey commences a wide and handsome Stone Back Staircase, lighted by four windows of the north front of the House, and leading to the principal Floor, the Bedroom Floor, and the Garrets. The entrance to the Sunk Storey is at the bottom of the Back Staircase, beyond which is an Anti-room and Vaulted Corridor.

There is a Beer Cellar, two Wine Cellars, Footman's and Butler's Pantries, (the latter with a Bed for the Butler,) Cold Meat Larder, Dairy, China Closet, Brick Oven, Closet for Firewood, &c., together with a large Laundry, now intended to be made into a Bedroom for two or three Men Servants, Housekeeper's Room, Bath Room, Servants' Hall, Still Room, Kitchen, and Back Kitchen, &c., &c. There is a Pump and never failing Well joining the House by a Passage below the Carriage Drive; also the the Water of the Tweed forced by Pipes from Springhall Saw Mill, and two large Rainwater Cisterns well supplied from the Platform, Lead Roof, and Conduits above the Cornices of the four fronts. The Kitchen Yard is separated entirely from the House and Carriage Drive by an Ivy-covered Wall, and the access to the Back Door is by a Covered flight of Steps from the Kitchen Yard and a passage below the Flags at the north east corner of the House, which is by this means entirely isolated and surrounded by Terrace, Shrubs, Trees, Walks, and Carriage Drive.

EXTERIOR OF THE HOUSE,

WITH ITS INTERIOR DIVISIONS AND APARTMENTS,

ITS SITUATION, GARDENS, GROUNDS, &c.

The Exterior of the House is built entirely of the finest polished Freestone from the Quarries of Sprouston, Coldstream, &c. It stands alone, without wings, or any other building attached to it, and consists of Four Fronts. The South and North Fronts are each about 133 feet in length; the West Front is 44 feet long, and the East Front about 49 feet long. This irregularity arises from the House having been built at three different periods. It was begun by the late George Waldie, Esq., in 1803, and was then 73 feet long and 44 feet wide. Two successive small additions were made to it during his lifetime, but these being built in haste, and ill-finished and inconvenient, were successively pulled down by J. Waldie, and each of them successively replaced by another addition, the first of which was the addition of six windows in length to the original seven windows of the South Front. This addition contains the Dining Room, Small Library, Great

Staircase, and Upper and Lower Gallery. It was built in 1829-30. The addition to the North Front is of the same length as that added to the South Front, but has only five windows in length, as the Pediment Projection of the Entrance Hall (besides the Portico for carriages to drive under) is longer than the other Pediment on the same side. This addition contains the Entrance Hall or Saloon, and Back Staircase, which last, as well as the Great Staircase, is also of stone, and leads from the sunk storey of Servants' Offices to the Principal Floor, the Bedrooms, and the Garret Rooms. This addition was built in 1840-1, and the length of the North Front is the same as that of the South Front, although one of its two Pediments being longer, and also projecting, and having a Portico for carriages driving under attached to it, makes this front irregular. The South Front is quite regular, and has thirteen windows in length; the North Front has twelve windows in length. Of course both the additions made by J. Waldie, besides the principal additional rooms already mentioned, have Bedrooms above, and Garret Bedrooms at the top, and below the principal rooms additional Servants' Rooms of various kinds. The Front Door is a Glass Door under the Portico, and is reckoned as one of the twelve windows in the line of the North Front. Both the East and West Fronts have four windows in length. The house being two storeys high, the Bedroom Floor has the same number of windows as the principal Floor below them. The windows of the principal Floor have all Architraves and Entablatures above, with projec-

tions. There is an Area for windows for the Servants' Offices in the greater part of the north and east Fronts, but not in the south or west Fronts, where the windows required for the Sunk Storey are concealed by Iron Gratings placed upon the Flags goining round the House, and upright, with a flight of three Steps of open Iron Work. A finely worked Cornice of Stone, with Dentil Ornament, surmounted by a blocking course, extends all round the House, and the greater part of the Roof of the House is a Platform of Lead, to which there is an access from the Garret Story, and from which there is a most magnificent and extensive view on all sides. The thirteen windows of the South Front have three in each of the two Pediments; three in the Flat Wall between the Pediments, and two in each of the Flat Wall divisions east and west of the Pediments. On the centre of the western Pediment is a Medallion of Flora, with Wreaths of Flowers. On the centre of the eastern Pediment is a Medallion of Ceres, with Wreaths of Corn. On the most western of the two Pediments of the North Front is a Medallion and Scroll of the Waldie Arms and Crest. All the four Pediments have each three Vases at their summit and two corners, which, as well as all the above-mentioned Medallions, are of Coade's Lambeth Durable Cement, and very finely executed. The eastern Pediment of the north Front, projecting much beyond the other, (9 feet on the west side and 6 feet on the east side of it, in order to give sufficient room for the Back Stairs,) and having the Carriage Portico in front, has on its centre a very finely executed Medallion

Head of J. Waldie, size of life, done by Mr W. Cockburn during his absence, and without his knowledge; and below the Portrait is a beautifully executed Scroll of Flowers, also by Mr W. Cockburn. In front of the Portico are placed three handsome Stone Vases, imitated from the Antique, by Mr W. Cockburn. Also by the same artist, is a fine Medallion in Stone of the late George Waldie, Esq., very like, and done with only the aid of a good Colored Profile in the Small Library. It is let into the wall which conceals the entrance to the Sunk Story, and faces west, just opposite to the east Archway of the Portico. Below the Medallion is another Vase of Stone by Mr W. Cockburn. On the same wall, but facing south nearly, is let in a Bas-Relief Medallion of the Waldie Arms and Crest, smaller than that on the centre of the west Pediment of the North Front of the House. This Medallion is also of Coade's Cement, and below it is a Stone Vase similar to that immediately above-mentioned. On the Terrace, in front of the South Facade of the House, are five Vases of Stone of different sizes, and all imitated from the Antique, by Mr W. Cockburn: all the Stone Vases are placed on handsome Stone Pedestals, also made by him. The original house, built in 1803-4, was planned by J. Waldie, and built by Mr Lorimer of Kelso. The addition of 1829-30 was also entirely planned by J. Waldie, and was built by Mr Smith of Darnick, near Melrose; and the addition of 1840-1, also planned by J. Waldie, was built by Mr William Cockburn. J. Waldie also entirely altered the interior distribution

of the original old house on the principal Floor, forming a handsome Drawing Room with Columns, from the Old Entrance Hall, Staircase, and Old Library, and from the Old Back Stairs and Storeroom an Anti-room to the Large and Small Drawing Rooms—the latter being originally the Dining Room of the first house. Beyond the Large Drawing Room (which has three windows north and three others south) is the Large Library, with four windows to the west, made from the original Drawing Room, and J. Waldie's original Small Bedroom adjoining it. All these alterations of the principal Floor of the original house were done without meddling with any thick or chimney wall, and (with one exception) without making a door through any of the thick walls, although some of the original doors in the thick chimney walls were made very useful in holding books of larger size than usual.

The two principal Fronts of the House face south east, and north west. The ground slopes for above a quarter of a mile from the Terrace south of the House to the river Tweed, the public road being concealed entirely by the high Park Wall, in this part built as a sunk fence, so that the Lawn and Park seem, from the Terrace, to descend without interruption down to the river. Before finishing this long description of the House, it may be well to add to it a summary of the size of the rooms on the principal Floor, as well as the number of Bedrooms, &c.

LIST OF PRINCIPAL ROOMS, &c.

Entrance Hall,	32	feet by	17½
Lower Anti-Room,	18½	"	12
Small Drawing Room,	26	"	18½
Large Drawing Room,	40	"	27
Large Library,	38	"	18½
Dining Room,	36	"	21
Small Library,	19	"	18½
Lower Gallery,	36	"	8
Great Staircase,	20	"	13
Back Staircase,	20	"	9
Upper Gallery,	32	"	8
Upper Anti-Room,	19	"	18½

There are ten good Bedrooms, and three Dressing Rooms, and in the Garrets above them are ten good Servants' Bedrooms, and a Room for Trunks, and two Lumber Garrets. In the Sunk Storey, besides the Back Stairs, and Lobby, and Gallery, are Kitchen, Back Kitchen, two Wine Cellars, Beer Cellar, Still Room, Servants' Hall, Dairy, Butler's Pantry, with Bed, Footman's Pantry, Bath Room, Cold Meat Pantry, Bakehouse, Housekeeper's Room, Laundry, China Closet, &c.

Having now given ample notices of the Interior and Exterior of the House, with its apartments and their various contents, an idea of its situation will be formed by stating that it stands on an elevation sloping south from the South East Front, to the river Tweed. From the Terrace in front, and still more from the Platform of the Roof,

is an extensive view of the high Cheviot Hills, Hownam Law, The Dunion, Ruberslaw, Penielheugh, with the Waterloo Column, and Fairnington Hill, with its little ruined Tower, and nearer is the river Tweed in front, and Kelso Abbey, finely seen through a vista of trees to the South-west, and to the North-west the three Eildon Hills, and Smailholm Tower, Cowdenknowes Hill, and Soutra Hill, besides more distant Hills in Selkirkshire, are all finely seen from the Roof Platform, whence can also be seen a great extent of Berwickshire and Northumberland to the east, with Halidon Hill, above Berwick, where the battle was fought.

The Pleasure Grounds enclosing the House, Gardens, and Orchard, with Shrubberies and Walks, are extensive. To the North and North-east is the old Tanlaw Wood (the highest ground of Hendersyde Estate,) with a fine Avenue of Beech Trees, planted by William Ormston, Esq., during the lifetime of his Father, Charles Ormston, Esq., who survived his Son several years, and left the Property to his eldest Daughter Jane, married to John Waldie, Esq. of Berry Hill and Hayhope, and Grandfather to J. Waldie. West of the Tanlaw Wood is the Spittal Bog Plantation, and south of the Tanlaw are extensive Woods, and Plantations, and Walks, made by the late George Waldie, Esq., and by J. Waldie. On the East Walk, leading down the Hill to the East approach, is a little Tower built for the east view, from whence are seen Queen's Cairn Hill, Hume Castle, Ednam Village, Dunse Law, The Lammermoor Hills, Halidon Hill, and the

Northumberland Hills, with Twizel Castle, and nearer two fine reaches of the Tweed, having the appearance of Lakes.

The Park is surrounded by a high Stone Wall for all its length, on all the three sides of it, to the south, east, and north, and is soon intended to be divided on its western side by a Stone Wall similar to that of the three other sides, from the grounds of the Duke of Roxburghe's property at Broomlands.

Nearly at each end of the South Wall, on the Coldstream Road, are handsome Iron Gates with Stone Pillars, and Lodges of Polished Stone, corresponding in architectural appearance with the style of the House, and leading to the east and west approaches to the House. The east approach is nearly a mile and a quarter in length—the west approach is above half a mile from the Lodge to the House.

Since the above particulars of the Exterior of the House and Grounds were written, in 1854-5, much has been done for their improvement, and a new approach from the north has been formed, with Lodge and Gates, on the road from Kelso to Ednam, and with Shrubberies and Plantations on each side of it. It is fully a mile in length either to the House or Stables, and is carried through a fine Plantation, of about twenty-five years old, in the southern part of it. This new approach has a Branch Road leading to the Wood Yard, Stable Yard, and Kitchen Yard. The Lodge and Gates were built by Mr

W. Cockburn, from the New Quarry discovered by him on the Farm of Hendersyde, in 1854, not far from the east end of the Park Wall. The stone is of a beautiful color and grain, and the execution of the masonry is a fine specimen of most superior building and finishing. The Lodge is similar in architecture and size to the other two Lodges of the west and east approaches.

The last improvement completed was the formation of a Tunnel under the Turnpike, to which a Gravel Walk diverging from the east approach on the descent of the Hill in the Park leads. The Tunnel, which is 40 feet long and 5 feet wide, and 7½ in height, conducts the Walk under the Coldstream Turnpike to another Walk in the Plantation, walled in between the south side of the Turnpike Road and the Bridge, to the Island of Sharpitlaw. The Walk on the north side of the Mill Stream goes on westward to a handsome Architectural Door in the South Wall of the Turnpike, exactly opposite to the West Lodge and Gates to Hendersyde Park. A few paces farther to the west, and facing south-west, is the neat and well-built small house of Westwood Cottage, the residence of Mr William Cockburn, with a good Garden neatly arranged and kept. It is quite at the extreme south-west corner of the Hendersyde property; and the West Lodge, on the opposite side of the road, is very little farther removed from the Boundary between Hendersyde Park and Broomlands, formerly the Jointure House of the Roxburghe family, and now the residence of Robert Darling, Esq., Factor to

his Grace the Duke of Roxburghe. The Bridge to the Island is very solid and strong, and was constructed entirely by Mr W. Cockburn. It is a handsome Trussed Bridge, with a span of 70 feet above the smaller stream of the river, which now turns Springhall Saw Mill. The Bridge is 4 feet in width, with lattice rails on each side, and is supported on strong piers of dressed Freestone, 14 feet above the ordinary level of the river. It is ingeniously and strongly constructed of Crown Memel Timber, Cast Iron, and Malleable Iron, and is calculated to sustain a weight of twenty tons. By means of the Tunnel and Bridge, about 14 acres of Wood are added to the Grounds of Hendersyde Park, and there are Walks around and across the Island affording fine views of the river Tweed and the scenery on each side of it.

Thirty-five acres of land south of the Spittal Bog Plantation, and east of the Broomlands boundary, has been lately laid into grass, and planted with Clumps and single Trees, and is divided from the Old Park by a sunk fence, and is called the West Park. The east approach for half its distance passes through shrubberies and plantations, and, for the rest of it, is made, as well as the whole of the west approach, through the open Park.

The two Parks, with the extensive Woods and Plantations, the House, Offices, Stables, &c.; three Gardens and Orchard, Walks and Roads, and including Sharpitlaw House, occupy nearly 250 acres, chiefly with a fine south exposure. With the exception of the Tanlaw Wood, and an addition to it on the south side, made by George

Waldie, Esq., before the death of his Mother, all the rest of the Woods and Plantations, Clumps and single Trees, have been planted since the year 1802, since when the House and Offices, and everything about the place, have been made, as well as the Walks, and the three Seats or Moss Houses in the Terrace Walks and Orchard, and at the east end of the Tanlaw Avenue.

It may be well to mention that, in the plantation north of the Kitchen Yard, there is a good Stone Icehouse, built by Mr W. Cockburn, and near it, in the Kitchen Yard, is a capital Wash House, Safe for Meat, Wood Shed, Shoe House, Vegetable House, &c.; and it is intended to build there a new Laundry, and to make the present Laundry into a Bedroom for two men servants; and in the Stable Yard are three good Stables, three Coach Houses, Byre, Dog Kennel, Turnip House, Tool House, &c., besides the Houses of the Gardener and Under Gamekeeper. The Forester lives at the East Lodge, and the Hind and his family, with the Cart and Cart Horse, are at Tanlaw Cottage, lately built in the North Wood, beyond the Stables and Wood Yard, with Poultry Yard, and Cart House, and Stable. An old Tenant on the estate (father of the late Gardener and of the Hind) resides at the West Lodge, with his daughter and grand-daughter. It was there that David Cockburn, principal out-of-door Servant of George Waldie, Esq., and J. Waldie, for above 52 years, and his Wife, resided till they died, and their Son, Mr William Cockburn, who made most of the exterior Sculpture upon

and near the House, and in the Flower Garden, and built the last addition to the House in 1840-1, lives at Westwood Cottage, a neat polished Stone building, close to the river, built for him by J. Waldie, and overlooking Sharpitlaw Island. Adjoining to the Stable Yard is another Yard with Shed, Joiner's Shop, and other conveniences, and beyond it is a Depot for Wood, when cut for Firewood or other purposes. The Tweed Water is forced up in Iron Pipes to the top of the House, from Springhall Saw Mill, and also to the Stables and Gardens, and there are two large Rain-Water Cisterns.

In the Flower Garden are two Stone Alcove Seats and eight Stone Vases, imitated from the Antique, and a Central Gothic Ornament, with the Sun Dial, from the House of George Waldie, and his Wife, Elspeth Mushet, (niece of Sir Alexander Don,) with its date of 1655. Their House was in the higher part of Kelso, near the Gate to Floors Park, but has been taken down nearly a century ago, and the Dial was preserved by Mr Smith of Kelso, related by Marriage to the Waldie family. In the Flower Garden has lately been erected a large and handsome Greenhouse or Conservatory, beautifully designed and built by Mr W. Cockburn, and the Hothouse (entirely for Vines) in the Kitchen Garden, was rebuilt not long previous to the erection of the Greenhouse, and is well executed. The Vinery had gone to decay owing to having been on too low an elevation, and from having been badly finished in 1819, when J. Waldie

was on the Continent. Near the Vinery there has lately been erected a Forcing House for Rearing Plants. On the east approach (near the most western of the two Walks descending from the upper grounds to the east approach) is a small Fountain made from a Spring containing a large proportion of Carbonic Acid Gas. This Fountain was formerly a Well on the public road, and was called "The Virtue Well" by the country people. When the public road was altered in 1837-8, and taken into the east approach, the water was conveyed to the new public road (at that time made by J. Waldie for nearly a mile in length south of the Park and Woods) by Pipes to a Reservoir by the road side.

In the centre of the Tanlaw Avenue is a Pedestal Monument to the Memory of J. Waldie's eldest niece, Anna Maria Griffith, who was born at Hendersyde Park, and died at Leamington in 1831, aged 17. The Monument was designed and built by Mr William Cockburn at the expense of her parents, Mr and Mrs Griffith, now Sir Richard and Lady Griffith; and besides the usual inscription, has also two others, one of Verses by Anna Maria herself, and the other of Verses by her Mother. There is also a fourth Inscription merely recording the date of the erection of the Monument, in 1844, by Richard and Maria Jane Griffith, and John Waldie. One of the six Iron Seats, in the various parts of the grounds, is placed on the north side of the Pedestal Monument.

THE FOUR INSCRIPTIONS

On the Monument to Anna Maria Griffith in the Tanlaw Wood Avenue.

INSCRIPTION FIRST.

EAST FRONT.

THIS PEDESTAL
IS ERECTED
To the Memory of
ANNA MARIA GRIFFITH,
Daughter of Richard Griffith, Esq.,
And Grand-Daughter of
George Waldie, Esq. of Hendersyde.
She was born at Hendersyde Park
On the 2d of October, 1814, and
Died on the 8th of July, 1831,
At Leamington, Warwickshire,
And was buried in a Vault of the
Parish Church of that town.
She was beloved by all who knew her,
And died in full possession of her senses,
Humbly trusting through her Saviour
For acceptance with her
Heavenly Father.

"*The Gift of God is Eternal Life, through Christ our Lord.*"

INSCRIPTION SECOND.

SOUTH FRONT.

LINES

COMPOSED BY

ANNA MARIA GRIFFITH

Whilst travelling in an Open Carriage
on her last journey to Leamington,
only a fortnight before she
"drooped and died."

The Sun has sunk beneath the western sky
So shall I also shortly "droop and die."
Oh! may I set like him in splendor bright,
And rise midst regions of eternal light,
Where all my sins and sorrows shall be o'er,
And where my earthly sun shall set no more—
Where I shall join the Chorus of the Blest,
And dwell in joyful, never-ending Rest.

INSCRIPTION THIRD.

LINES

TO THE LATE ANNA MARIA GRIFFITH,

By her Mother.

Thou art at home—my child beloved,
Within these "Mansions" blest,
Where sin and sorrow are unknown,
And all is peace and rest!

I must not then deplore *that* death,
Which raised thy soul to bliss—
But can I e'er forget, my child,
The last maternal kiss?

Oh! dear to me that face beloved—
Oh! precious was that smile,
Still would I see it beam on me,
Pure, pious, free from guile.

But thou art gone, my child beloved!
No more thy voice I hear—
No more thy presence cheers my sight,
Nor renders this world dear.

Oh! then I'll seek the world above,
Where Death's dart has no power,
Where Christ is Lord—I'll meet thee, Love,
In his immortal bower.

INSCRIPTION FOURTH.

ERECTED

BY

RICHARD GRIFFITH,*

MARIA JANE GRIFFITH,

AND

JOHN WALDIE,

JULY 1ST,

1844.

* Richard Griffith, Esq., was created a Baronet by Queen Victoria and Lord Palmerston, in February, 1858.

In the year 1835, Sir Thomas Brisbane of Makerstoun was so good as to spend two long mornings at Hendersyde Park, for the purpose of ascertaining its Latitude, and Longitude, and Altitude above the Sea and the River.

The Latitude was found to be	55°	36′	43″
The Longitude, . . .	2	25	0
West in Time of Greenwich,	0	9	40

The first Memorandum by Sir Thomas Brisbane, of the Altitude of the House, &c., was as follows :—

Elevation above the Sea, . . .	207 feet.
" above the Tweed, . .	114 "
Site Lower than Makerstoun House, .	5 "
Surface of the Tweed at Hendersyde Park, lower than at Kelso Bridge, .	4 "

The above Memorandum was made by Sir Thomas Brisbane on February 24th, 1835. On the 15th of May, 1835, Sir Thomas again went through the process of ascertaining the Altitude, &c., of the House, and the result (in fine weather) was as follows :—

Base of the House above the level of the Sea, ...	186 feet.
Above the level of the Tweed below the House, ...	119 "

There is no doubt of the correctness of this last measurement from the time and pains bestowed on it by Sir Thomas in a much drier and finer day than on his first visit.

In the Kitchen Garden, in the midst of a groupe of Shrubs and Weeping Willows, is the Stone Oblong Square Sarcophagus to the memory of J. Waldie's Shetland Pony, of which No. 15, one of the pictures in the Lower Anti-Room, is a portrait.

THE FOLLOWING ARE THE WORDS OF THE

INSCRIPTION.

HERE LIE

The Remains of

H E R C U L E S,

A L I A S T H O M A S T H U M B,

A Faithful Shetland Pony,

Who Died December 1812,

At Hendersyde Park,

In the 35th Year of his Age,

And 28th Year of his Service

To the Family of Waldie.*

This Stone was Erected to

His Memory by his first

And much attached Master,

John Waldie,

In November 1813.

* On the arrival of Tom Thumb, from Shetland, at Forth House, Newcastle-upon-Tyne, in 1786, where the Waldie family then resided, it was found that he was already eight or nine years old.

Another Pony of a larger size, a Mare, named Nancy, lived twenty-two years at Hendersyde Park, and died under a tree in the Park at least thirty years old; and a portrait of her is in J. Waldie's Bedroom; and only three years ago, a capital cart horse, called Captain, with all his teeth, and with very few grey hairs, slipped down a bank in the Park on a wet night, and injured his neck so as to cause his death, after being brought to Hendersyde Park when five years old, in 1827, and died there at the age of about thirty-two years.

This is the conclusion of the detailed Catalogue of the contents of the House at Hendersyde Park, as far as regards Works of Art, Books, Antiquities, &c., and the description of the Grounds.

The remaining pages are merely Summaries of the contents of the various Rooms, &c., with the addition of a copious Index to the whole.

SUMMARY OF THE NUMBER OF PICTURES.

Entrance Hall,	29
Lower Anti-Room,	15
Small Drawing Room,	43
Large Drawing Room,	41
Dining Room,	29
Lower Gallery,	10
Small Library, (Mr Waldie's Sitting Room) Not including the two framed Medallions.	31
Staircase,	45
Mr Waldie's Bedroom,	21
Upper Gallery, Not including a Medallion of the late George Waldie, Esq.	16
Passage between the Upper Gallery and Upper Anti-Room,	4
Upper Anti-Room,	37
	321

In the Large Library, above the Mantelpiece, is the Antique Medallion of the Emperor Nerva, obtained by J. Waldie, on the day of its being excavated, at the Villa Lozano, near Rome, in 1845.

In the above Summary of Pictures, the 8 Miniatures, Small Profiles, and Photographs, are not included; and there are two Oil Paintings and thirty-one Colored Prints in the Housekeeper's Room also not included in the above Summary.

SUMMARY OF BOOKS.

Entrance Hall,	40
Large Library,	7548
Large Drawing Room,	767
Lower Anti-Room,	562
Small Drawing Room,	1218
Small Library, or Mr Waldie's Sitting Room,	2581
Upper Staircase,	446
Lower Staircase,	759
Upper Anti-Room,	246
Upper Gallery,	1702
Mr Waldie's Bedroom,	347
Lower Gallery Closet,	16
	16,232

Among the Books in the Small Library and J. Waldie's Bedroom, are the Journals and Manuscript Travels of J. Waldie, and Jane Waldie, afterwards Mrs Admiral Watts. There are various other shorter Manuscripts (all well bound) in the handwriting of J. Waldie's Great-Grandfather, Charles Ormston, jun., and of his Father and Mother, George and Ann Waldie. There are also the Manuscript Notes made by J. Waldie, at Edinburgh College, in 1799-1800, and 1801, on the Lectures on Chemistry, History, &c.

The whole of the above large collection of Books are well bound, and in good condition. The Fine Arts, the

Voyages and Travels, the Drama, and the Novels and Romances, are probably as large and complete collections as can be found in any private Library; and the History, Biography, Miscellanies, and collected Works of Miscellaneous authors, form also a very extensive collection, though not equal to those of the first mentioned subjects. The Works relating to Science, Divinity, and Politics, are very few in number; and this Library can only be considered as a large and valuable collection of subjects relating to Belles Lettres and the Fine Arts. It consists of 16,232 volumes contained in the Rooms and Gallery, as above enumerated, and all in good condition, and, as well as the Pictures, Marbles, Plate, &c., must be kept up as much as possible in its present state by the Trustees of J. Waldie.

THE PORTFOLIOS

IN

THE SMALL LIBRARY.

THE LARGEST

CONTAINS

Dickenson's 4 Colored Prints of the Interior of the Crystal Palace in Hyde Park in 1851, and Macpherson's Plan of Kelso.

THE SECOND

CONTAINS

MISCELLANEOUS PRINTS,

CHIEFLY PORTRAITS AND VIEWS OF PLACES.

145, mostly large and mixed.
18 Lithographs of Hendersyde Park.
1 do. of Shedden Park.
5 Colored do. of the Crystal Palace.
4 Colored Views of Naples, &c., by Tommaso Smith.
9 small Views of North Wales, in one Book.
29 small 4to and 8vo Views.

211

The Portfolio in the Double Bookstand, in the Large Library, contains 75 valuable Engravings from the works of Raffaelle, Guido, Claude Lorraine, Poussin, &c.

SUMMARY

OF THE NUMBER OF STATUES, BUSTS, COLUMNS, VASES, MARBLE, AND OTHER ORNAMENTAL TABLES, TIMEPIECES, BRONZES, CHINA, &c.

ENTRANCE HALL.

One Marble Bust; one Time Piece; two Semi-columns; one Small Semi-column; two Bronze Vases; two Bronzes; two Alabaster Lions; six Vases; six Marble Tables; one large Mahogany Stand for Folio Books laid flat, with two small Mahogany Wings for Small Books —in all twenty-six articles.

LOWER ANTI-ROOM.

One Marble Pier Table; one Time Piece; one Marble Inkstand; two Marble Tables; one small Do. of Ornamented Wood; one small Bronze; three Vases; eight Marble Fragments—in all eighteen articles.

SMALL DRAWING ROOM.

One Marble Pier Table; one Time Piece; two small Or Molu Chandeliers; two very small Semi-columns; two Marble Books with views; one Bust under Glass; one Leaning Tower, do.; one Marble Table; two Bohemian Glass Ornaments; two small Granite Obelisks; three Vases; thirteen small Vases and Tazzas; four Bronzes; four Letter Pressers; twenty-five Marble Fragments—in all sixty-four articles.

LARGE DRAWING ROOM.

Four Marble Pier Tables; two Marble Statues and Pedestals; four Busts of the Seasons on four Antique Brescia Corallina Columns; four Bronzes; two Marble Lions; fifteen China Bottles and Vases, and three large Round Dishes; two Tombs of Scipio; four small Alabaster Busts; eight Alabaster Vases; three Alabaster Figures; one small Semi-column; two Tables of Roman Mosaic; one Table of Florentine Mosaic; one Scagliola Table; one Table of Ornamented Inlaid Wood; ten very small Pyramids; fourteen Marble Fragments; three Bagnarole;

three Books of Florentine Mosaic; three Pier Tables filled with very small works in Marble, Alabaster, &c., and with fragments of Antique Marbles, as described in the detailed Catalogue; seventeen Marble Vases and Urns, chiefly small; one Red and White Devonshire Marble Inkstand; one Marble Princess Borghese's Hand —in all one hundred and thirteen articles.

LIBRARY.

One Time Piece; two Cork Models of Temples; one Column of Phocas; one Table of Roman Mosaic; two Bronze Vases; two Bronze Horses; one Bronze Inkstand; seventeen Antique Vases from Pompeii; twenty-five Neapolitan Modern Etruscan Vases—in all fifty-two articles.

DINING ROOM.

Two small Vases; one small Bronze; three large Or Molu Vases, each with Flowers; nine large Alabaster Vases—in all fifteen articles.

LOWER GALLERY.

Thirteen large Roccole or Semi-columns; two small portions of Columns; two Marble Tables; fifteen Marble Busts; four Alabaster Vases—in all thirty-six articles.

SMALL LIBRARY.

(J. WALDIE'S SITTING ROOM.)

Two China Busts; five Plaster Casts of Statues; two Serpentine Vases; three small Derbyshire Vases; one small Pedestal of Oriental Alabaster; one smaller Do., with Bronze Miniature Statue; two Bronze and Glass small Candelabra; one Square Amboyna Wood Box, filled with various old family articles; one Red Brescia Urn, with Pedestal; four small Antique Marble Vases, with Pedestals; one Bohemian Basket; one Wooden Drinking Cup; two small Urns; one Cross of San Paolo and Pedestal; six Marble Letter Pressers; one Square Piece of Freestone; one Column of Phocas; one China Dish filled with Tweed Pebbles, &c.; one do. filled with Visiting Cards; one small Freestone Pedestal for Mad. Ristori; one small Marble Semi-column for Jenny Lind; two specimens of Coal from Backworth Colliery, on two China Dishes; one Box of Mother-of-Pearl; one Parisian Box of Malachite; one Malachite Thermometer, with

Bardiglia Basement; two specimens of Hendersyde Oak; one Inkstand of Tunbridge Ware; one Snuff Box of do.; one Cardcase of do.; one Writing Desk of do.; one Card-box of do.; two Boxes of Plum-Tree Wood from Hendersyde Garden, for holding Letters, &c.; one Lemon-Tree Box, with Figures, from Pompeii; one Bohemian Glass Ornament; one Letter Weigher and Weights; one Black Marble Letter-Presser, with Butterfly; two Semi-columns of Derbyshire Fluor Spar; one Book for Visitors' Names; three Neapolitan Modern Etruscan Vases; one specimen of St Mary Church Quarries, near Torquay; seven specimens of different parts of Hendersyde Quarry; two small specimens of Rock, by the River side, at Sharpitlaw Island; one piece of Plaster of the Catacombs of St Aguese, embedded in Black Marble; thirty Fragments of Antique Marbles—in all one hundred and six articles.

STAIRCASE.

Three Colossal Marble Busts; two very large Semi-columns; one large Marble Table; one Alabaster Vase, with Freestone Pedestal; six small Vases, one on a Stand of Madrepore; one Bronze; two small Obelisks;

nine large Fragments of Antique Marbles; twenty-seven small Fragments of do.; one Indian Gong fixed in a Mahogany Stand; two small Semi-columns; six small Vases—in all sixty-one articles.

MR WALDIE'S BEDROOM.

Seven small Candlesticks, four Upright do., and one Holder for Lighters, of Derbyshire Spar; three very small Semi-columns; one small Alabaster Vase; one small Tazza of Marble, and one do. of Derbyshire Spar; one large Marble Fragment; one small do.; nine Oblong specimens of Antique Marbles; one Glass Smelling Bottle; two painted Marble Peaches; two do. Apples; three large Vases of Red and White Derbyshire Marble; two Urns of do.; one small Roman Milestone; one small Obelisk; one small Lamp of Genoa Marble on a piece of Oriental Alabaster; one very small Mortar and Pestle on a piece of Veined Marble; one Bohemian Basket of Red Glass; three small Westmoreland Alabaster Vases; one imitation Etruscan Urn of Brown Alabaster on a piece of Freestone—in all forty-eight articles.

UPPER GALLERY.

One small Semi-column of Granite; one Bronze; six Marble Vases; six Red and White Marble Urns; two small Devonshire Marble Vases; two small Antique do.; six Marble Letter-Pressers; three Stuffed Birds; and forty-three Marble Fragments—in all seventy articles.

UPPER ANTI-ROOM.

One Marble Table; two small Stands, imitating Inlaid Marbles; two Etruscan Pyramid Desert Ornaments; one Swiss Vase of Carved Wood; two Red Devonshire Marble Vases; two small Brown Alabaster Vases; three small Vases, and two small Candlesticks of Black Derbyshire Spar; a large quantity of Indian and Modern Etruscan China, including one large Nankin Blue Jar, and fifty-nine India Colored China Plates and Dishes; seven large Modern Etruscan Vases; two large Modern Etruscan Tureens; forty-three small China articles on the Stand near the door; nineteen Bowls, Jugs, and Tea Cups, &c., besides Vases, &c., formerly enumerated, on the Mahogany Stand opposite the window; twenty-eight articles of various sizes on the Pier Table next the Bedroom passage; thirty-four do. on the Pier Table next the window.

On the Marble Table, besides the China Dishes, &c., formerly mentioned, are a large China Cup and Saucer with Cover; a small Tea Set of Sevres China, consisting of eight articles; a small Coffee Set of Etruscan China, consisting of nine articles; two Vases and one Goblet in the Etruscan style, and two Vases and one Goblet in White Enamelled Glass. On the top shelf of the Pier Table, between the two windows, are five Jars and eight smaller articles of Indian China, and twenty articles of Etruscan China, and on the under shelves are eighty articles of Etruscan China. In the Pier Table next the window are one hundred and forty-three Marble Fragments, &c., and a Palm used by J. Waldie on Palm Sunday, 1857, at St Peter's at Rome, and given to him by Monsignore Pacca. In the other Pier Table are one hundred and seventy-three specimens of Marbles, Alabaster, Granite, &c., chiefly from San Paolo at Rome; one Antique Lamp, and another Palm used at St Peter's on Palm Sunday—in all six hundred and sixty-four articles.

BEDROOM PASSAGE.

One small Semi-column of Wood, imitating Ebony, with Plaster Bust of Homer; Nine Plaster Busts, and a Medallion of J. Waldie, fixed in the wall at the end—in all twelve articles.

TOTAL EXTERIOR CONTENTS

OF

HENDERSYDE PARK,

AND ALSO INCLUDING

SHARPITLAW ISLAND AND THE WALK NORTH OF THE RIVER WITHIN THE WALL.

Total of Acres in Grass in the Old Park, . .	95
Total of Acres in Grass in the West Park, . .	37
Tanlaw Wood, and Wood south of it, behind the Orchard, &c., ...	81
Clumps in West Park and North Wood beyond, with New North Approach and Pinetum, . .	40
House, Stable, and Kitchen Yard, Orchard, Flower and Kitchen Garden, ...	12
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SUPPLEMENT TO THE CATALOGUE.

1. Photograph of Lady Griffith, presented by herself to J. Waldie.

2. Brown Alabaster Circular Vase and Lid, with a Stone Basement from Hendersyde Quarry, made by Mr Cockburn.

3. Gold Basket for throwing papers into, which are to be taken away, presented to J. Waldie by Lady Clifford Constable.

4. Three Circular Indian China Plates, omitted in China Catalogue, and now in the Large Drawing Room, placed on the two Small Square Bookstands, and on one of the Rosewood Tables.

ERRATA.

Page 42, *read* Attila.
" 50, " Bagnarole.
" 65, " Magdalen.
" 72, " Theseus.
" 91, " Hervé.
" 98, " Sepolcri.
" 110, " Chef D'Œuvres.
Page 112, *read* Caracci.
" 123, " Bramston.
" 133, " Castel Gandolfo.
" 141, " The word "of" left out.
" 189 " Agnese.

In Index, page 208, *insert* Rawlinson, Miss Edith.

The punctuation of the latter part of page 99 and the commencement of page 100 is defective, and with frequent full stops instead of commas.

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